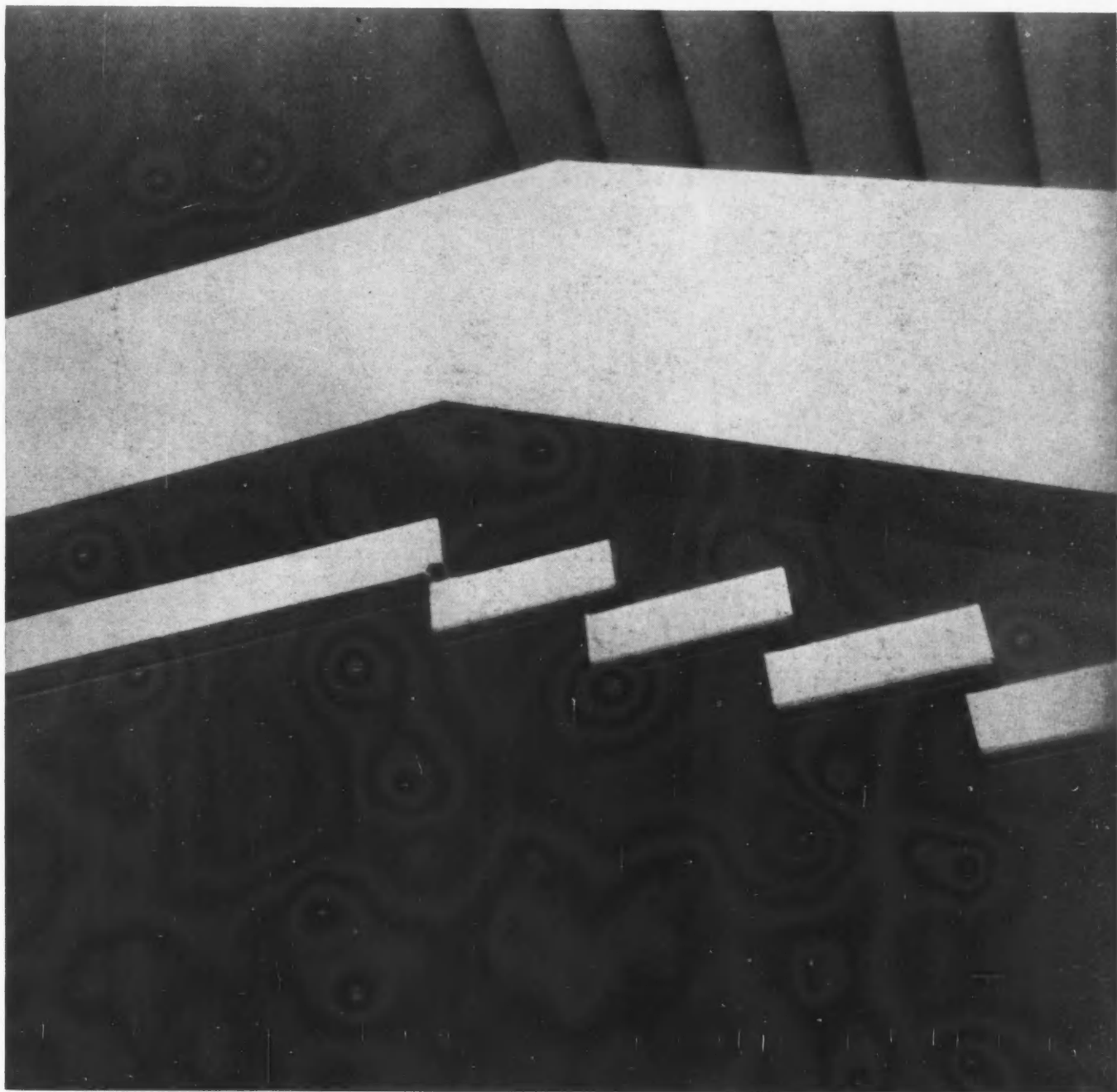


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A CELEBRATION OF POETRY

We have had in America our great culture and religious radicals: scarcely possible to be the one without becoming the other, secularism being an attitude only as it concerns religion. This year we celebrate the hundredth anniversary of the first publication by Walt Whitman, job printer, editorial writer, wanderer, and poet, of his *Leaves of Grass*. Delicately balanced in awareness of culture between rapture and vulgarity, in sexual awareness between man and woman, relatively uneducated and beyond the need of education, self-called a Bard, author of epics, and accepted as a latter prophet—

"Thus by blue Ontario's shore,
While the winds fann'd me and the waves came
trooping toward me,
I thrill'd with the power's pulsations, and the
charm of my theme was upon me,
Till the tissues that held me parted their ties upon
me."

Not a single book, always in process of being revised and added to; nor several, its subsequent additions being each a renewal of the same book: *Leaves of Grass*, epical but not martial, began as an editorial attitude unable to express itself in plain prose; an ebullience, the welling up of a conviction deeper than feeling. It records a discovery of America documented by one of her moral pioneers who looked outwards and not backwards, one of the small, observant, thinking group each of whom has discovered the American continent in an isolated self.

Whitman's poems digress, stiffen into cataloguing, languish, embarrass, often fail of completion as an individual works of art. He reached out verbal melodies as a grapevine crowns an arbor, measured as poetry, as free of beat as prose. He generated style as a bee makes honey, adapting his wax to every purpose. His big, easy slough of style conceals inner nervous currents tense as his body's. Did he think of art as an artist conceives it or remain directly in the conception, recorder of the gift, not its craftsman? Phrases, lines, stanzas, and the single words he made his own take shape in the mind like whole poems, polished artifacts, hand-axes retaining their sense of time as touchstones, scriptural utterances that denote religious context: "O rapt verse, my call, mock me not!"

"Was't charged against my chants they had forgotten art?"

To fuse within themselves its rules precise and delicatessen?"

Delicatessen! How it throws out the artistic professions!

"What else is so real as mine? . . .

. . . Our visions, the visions of poets, the most solid pronouncements of any."

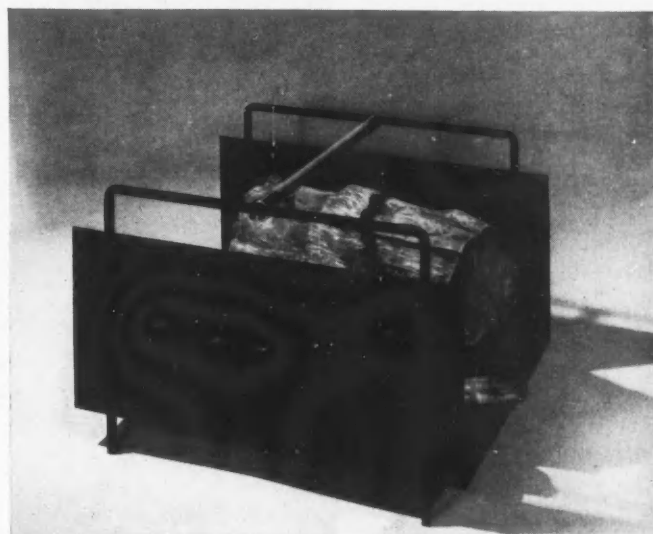
He lived in the calling of America, the art non-European of our most idiosyncratic spirits, the art that embarrasses us because it is too much our own, eclectic but a transfiguration. His rhythms set by Indian name rhythms, Paumanok, Niagara, Ontario—will not fit into European metrical schemes. The titles of his *Specimen Days* are English words made American. In his hearing-usage he is still ahead of us, and of his disciples. He celebrated the works and honored the deaths of fellow poets, not patronizing them, less released continentally than himself, as if he spoke about them for America, writing of Longfellow in splendid gentleness as "the poet of melody, courtesy, deference . . . universal poet of women and young people . . . not tepid either, but always vital, with flavor, motion, grace . . ."

"I cannot divest my appetite of literature, yet I find myself trying it all by Nature—first premises many call it, but really the crowning results of all, laws, tallies and proofs."

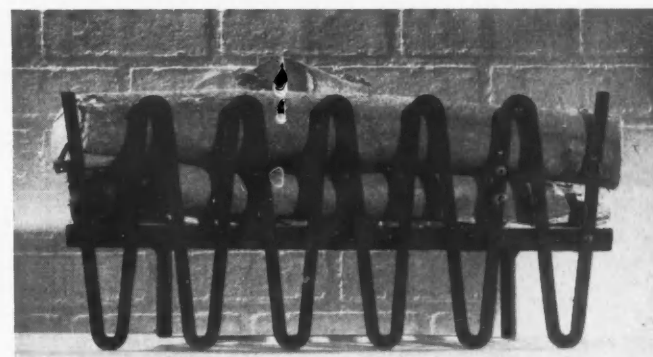
Obsessed with literature, mediating between Nature and the mental self: "Grandest poetic passages are only to be taken at free removes, as we sometimes look for stars at night, not by gazing directly toward them, but off to one side."

Whitman aimed at the crowd level, demanding that each individual accept or reject his cultural beliefs. Henry James and Santayana, then functioning as young cultural mandarins, rejected the beliefs and the poetry also because of obvious vulgarity. What is more curious is that they elected to review them. Yet in later years, reading aloud from Whitman to Edith Wharton, James was stirred almost

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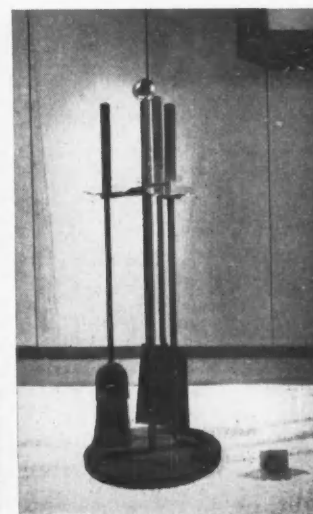


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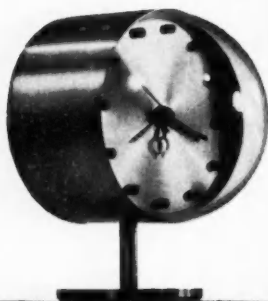
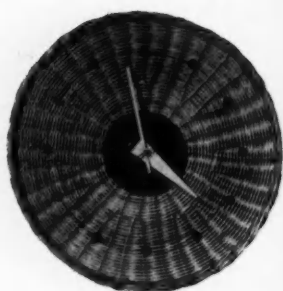
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to tears. Emerson's first enthusiasm, from which characteristically he later withdrew a full commitment, saw a new prophet in the tradition of Goethe. As he grew older Whitman more carefully delimited himself, but he did not deny his vulgarity, "garrulous to the very last . . ."

Frank Lloyd Wright equally pine-knot American, quotes me Whitman's cultural challenge: "What is this you bring to America? Is it uniform with my country? Is it not something that has been better told or done before? Have you not imported this, or the spirit of it in some ship? Is it not a mere tale? A rhyme? A prettiness? Is the good old cause in it? Has it not dangled long at the heels of the poets, politicians—literates of enemies' lands? Does it not assume that what is notoriously gone is still here? Can your performance companion the open fields and the seaside? Will it absorb into me as I absorb food, air to appear again in my strength, gait, face? Have real employments contributed to it? Original makers—not mere amanuenses? Does it meet modern discoveries, calibers, nature face to face? What does it mean to me? To America—does it see behind the apparent custodians? Does it see what finally befalls and has always befallen each temporizer, patcher, outsider, partialist, alarmist, infidel who has ever asked anything of America? Who are you, indeed, who would talk or sing to America? Have you learned the physiology, phrenology, politics, geography, pride, freedom, friendship of the land? Its substratums and objects? Do you see those who would leave all feudal process and poems behind them—and assume the poems and process of democracy? Are you really very strong? Are you really of the whole people? Are you not some coterie? Some school or mere religion? Are you done with reviews and criticisms of life, animating now to life—itsself?"

Blague and bluff is it? Or is it true, a declaration of spiritual customs?

Scan the paragraph standing up like a carved cliff. Comprehend the vulgarity that is able to speak thus with the voice of a people, impersonal as a sequoia, personal enough to waken conscience. Each is alone before judgment when he reads it. Freud, writing against conscience, rebelled against and denied the Hebraic father-authority anthropomorphizing itself as God. Whitman, a man without temporary obligations, has poeticized the democratic conscience. His scraps cut deeper than his shapes and their shadowy projections. The fire flickers yet burns steady, and the heat is in the coals.

In America the myth of Rousseau, a walker, a rural dweller, but in no larger sense a countryman, has fruited in a class of higher hoboes, anointed by Thoreau but better to be admired in such as Whitman and John Muir—many can be named—parodied by such as Joaquin Miller—others may be thought of—who meditate between nature and the human cultural encrustation. Like Muir they tend goats, scramble steep hillsides, assemble new skylines and sierras, compare the volcanic and glacial facts of epochal revolutions and publish true answers to confound the meretriciously secure. They explore daily the skin crevices of our continent, comforting themselves by its fleece, as we die daily never having known it. I wonder if there are so many now as in the previous century, or so large, or so impatient of security, so unneeding any but a deserved recognition; but there is Ruggles scratching at his art in solitude, there was Ives, there is Harry Partch, who set to his own peculiar music the corn-sentiment and sour wisdom carved in wood rails by hoboes at a meeting-place, his *Slow Train* meandering along with the irritating independence of the man with nowhere to go, no one to listen, on the bum. Not good music for esthetes.

"That year the spots fell off the dice

And ten dollar bills were stricken by blight

In the gilt mantraps of circumstance. . . .

The liberal conscience cried, 'love, love'

And turned its eye away. Then we

Shook hands with history and the hand

Fell at our feet, a flowering branch. . . ."

In Longshot O'Leary's *Garland of Practical Poesie*, a Rhodes Scholar and Aleutian veteran, Thomas McGrath, resumed the bum's song. Two or three years ago teacher of literature McGrath was judged a menace to countrymen and country and deprived of his living. The punishment for political deviation is firm but humane. McGrath fortunately is less afraid and wiser than those who fear him. His patriotism is not a blank check to be filled in by those who proclaim themselves patriots on the public's money. He sees the faces and hears the voices in the streets and like Whitman or Jeremiah

(Continued on Page 6)

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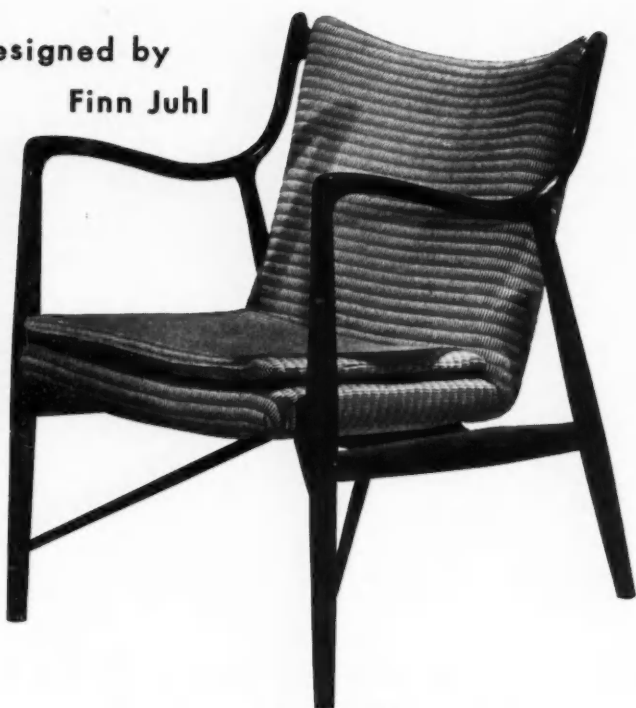
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MUSIC

(Continued from Page 4)

enlarges on particulars. But there's another blank-check loyalty, another conformity no less debilitating to the moral awareness. McGrath has shaken loose of that, too, if one may judge by his latest book, *Figures From A Double World*.* Between these two worlds, two conformities, like many another thinking person of his depression-educated generation, he is trying as a poet to work out an individual way of loyalty and vision.

Loyalty to what, then? I can hear the harsh voices. That's a good question: the question behind this book. Randall Jarrell, the bright young poet-critic of the moment, dismissed some of these poems, in an earlier edition, with a critical shrug: obviously sincere but what can anyone do about it! That cuts both directions, like injustice.

Let Whitman answer: "For my part, I would alarm and caution even the political and business reader, and to the utmost extent, against the prevailing delusion that the establishment of free political institutions, and plentiful intellectual smartness, with general good order, physical plenty, industry, etc., (desirable and precious advantages as they all are) do, of themselves, determine and yield to our experiment of democracy the fruitage of success. . . .

"The underlying principles of the States are not honestly believ'd in, (for all this hectic glow, and these melodramatic screamings,) nor is humanity itself believ'd in."

An evening of poetry reading was arranged under the auspices of the First Unitarian Church of Los Angeles, as a part of its fourth annual Festival. The major part of the reading was devoted to the work of Edwin Rolfe and Thomas McGrath.

Edwin Rolfe, who died last year, raised an amateur's voice to more than professional eloquence in his laments for lost men and a lost romantic hope, the Americans who fought for the Loyalist cause in Spain towards the men who broke themselves or split their lives for this cause, America, which usually honors the survivors of lost causes, has shown a cruelly double-edged suspicion and hatred. They had nothing to gain by winning, except to come home, not as heroes. They risked themselves in a gesture against international cowardice; they suffered the fate of those too early and too surely right. The powers they reproach, who saw the realities too late, slam the doors of history in their faces. I honor the laments of Edwin Rolfe, as I honor the tears of Scotsmen when the bagpipes are playing *The Flowers of the Forest*. The laments of a lost cause are its legacy to human feeling.

Though he led men in battle, Rolfe had no illusions about war. Here is his *Conscript's Song*.

"On this cold mercenary hill
my heart is numb, my brain is shrill,
cursing the cause that brought us here
to manic war, to panic fear.
Companions to my left and right
dig in, but have no will to fight.
Like white worms on the frozen ground
our minds churn in a sad go-round.
We dream of childhood longingly
who never shall know posterity,
but strangle, strung upon the last
link to our own most savage past."***

Tom McGrath is a poet who has yet to make his reckoning with the present. *Figures From A Double World* contains that disciplinary effort. The borrowed ideology and speeches have been pruned or cut out—I don't believe as concessions. No longer the adherent of a cause, he has found himself in speaking for the lost human in our society, another aspect of another double world, the too much avoided or neglected side of failure, from which we privileged fly to the exhortations of self-help.

". . . Pity Mrs. D., who—in the fiction and face
Of her incomplete consciousness, of too many
things to unlearn,
Between the burning below and the riot above,

**Figures From A Double World* by Thomas McGrath, The Swallow Book Award for 1954: Alan Swallow, Denver, 1955.

**I borrow this poem by Edwin Rolfe from *Coastlines*, Spring 1955, the first issue of a new little magazine, published in Los Angeles.

knowledge and instinct—finds nowhere to turn."

We read about skidrow. We know that across the rough textures of this continent stream solitary currents of homeless or home-fleeing, frustrated, stumbling human beings, twisted and morally ruptured by confusions that any editorial writer can dispose of handily—clean up and throw into the ethical wastebasket like a crumpled paper. The persons are there; they are not thrown away. They erupt in brutalities that make us doubt our civilization. They accept no love or government, recognize power only and are the more terrible as they are suppressed. Their poison seeps into our protected better-neighborhoods, gibbers in headlines, stylizes our fiction, drama, air-art, and the motion-pictures, nurtures new Hitlers, mocks the vanity of our liberalism, hardens the cynicism of familial and internecine bickering.

"Fallen Cherub, to be weak is miserable,
Doing or suffering. . .
But ever to do ill our sole delight,
As being the contrary to His high will. . ."

The modern Milton observes narcotics and despair being peddled in the free commerce on his *Areopagitica*.

"Over skidrow
Night arrives, desperate for wine . . .
. . . memory comes back, like the drowned men
Beached on the bar stools of a savage shore.
Blood has frozen in the veins of neon. . ."

Only a few steps upwards, over the sill of decency, the same desperation, 3 a.m. dissonance:

"The street rolls up till his office reaches him
And the door puts out its knob and drags him in.
His desk-trap is baited with the kill of the day.
He sets it off by touching it and can't get away. . .
O poor John! Poor

John!"

And he offers *Rites of Spring* for Mason Roberson:

"In almost April when the charmed Spring comes
To Mason Roberson, a wishful green
Stylized acanthus on his capitol
Column appears. It is the living sign
Of the reborn heart."

He cannot forget the war, that war he fought in, or the next:

"Dead in the rice paddies, dead on the nameless hills."

McGrath is the poet of our casualties, the dead in war, the defeated in peace who cram the side-streets of our prosperity in 1955.

"Culture (—tcher), n. & v.t. Tillage; rearing, production (of bees, oysters, fish, silk, bacteria); set of bacteria thus produced; improvement by (mental or physical) training; intellectual development; (v.t.) cultivate (lit. & fig., chiefly in p.p.). . ." Yes, you may laugh. It is as funny as it reads. It is also accurate and true.

"Description is revelation. It is not
The thing described, nor false facsimile. . .
And in that mountainous mirror Spain acquires
The knowledge of Spain and of the hidalgo's hat. . .
The invention of a nation in a phrase. . ."

And so he goes on, Wallace Stevens, our late senior poet, being as accurate as the dictionary, no less witty but of deliberate intent, and seriously true. The prosperous insurance company executive, a citizen entrenched of Hartford, Connecticut, talks about, in this lank, leisurely, accurate, true poem,

"The sun of Nietzsche gildering the pool,
Yes: gildering the swarm-like manias
In perpetual revolution. . .
Lenin on a bench beside a lake disturbed
The swans. He was not a man for swans. . ."

Everybody has written praising the Wallace Stevens verbal kaleidoscope. I wanted to begin with him on the flat language, that is so much larger a portion of his verses. When what he has to say comes out smooth, undulating, flexible, with simply apposite images, he poetizes as he would converse. The other mood, coruscation of instead of chiaroscuro, may be likened to the mood of correspondence, the improvisation in solitude that is the art of writing letters. It is a little more distant, as the flat mood may be too close, like Emerson's essays.

"Begin, ephebe, by perceiving the idea
Of this invention, this invented world,



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The inconceivable idea of the sun.
You must become an ignorant man again
And see the sun again with an ignorant eye
And see it clearly in the idea of it."

I have never doubted the intelligence, or with that the genius; but I have doubted the necessity of Wallace Stevens. He is not a professional poet. The New England Transcendentalist profession of letters, of lecturing, of culture, of turning a bit of life against itself against life in defiance of all or any professions, survives in him. He is self-made, self-sustained, a businessman, a freedman of the profession of letters who can give his poems away—a poet as his neighbor has been a golfer.

And he is a philosopher, as are so many of the best American artists. Seldom lyrical, recording or reacting, he tries to convey an experience of thinking into words. Abstract like Whitman, a verbal romancer, glinting visual remembrances of color like John Marin. Though his poetry, nearly all of it, has appeared in little magazines, it hasn't a magazine finish; it is always odd among its magazine neighbors. You don't take to him easily until you have read a lot of him; he is best in his own book. He meets with a difference Dylan Thomas's definition.

"Of the poet who merely writes because he wants to write, who does not deeply mind if he is published or not, and who can put up with poverty and total lack of recognition in his lifetime, nothing of any pertinent value can be said. He is no businessman. Posterity Does Not Pay."

Much of his verse is comments. A lot of it seems to go no place. He chews the same ideas over and over again, like a caterpillar on a branch. It is a sensuous world his mind penetrates: sun-warmed he regards the edges of the sun. Or like a *Woman Looking At A Vase Of Flowers*:

"It was as if thunder took form upon
The piano, that time: the time when the crude
And jealous grandeurs of sun and sky
Scattered themselves in the garden, like
The wind dissolving into birds,
The clouds becoming braided girls. . .
Hoot, little owl within her, how
High blue became particular. . ."

Outside for him is always inside, in the mind; and inside, everything visually comes in. He is not bound by time, place, presence; by season, yes; rises over oceans and meditates in upper air; touches vast reaches in a texture; wears atmosphere like a cloak. You would have the inward of him, having only his titles or random lines without poems.

"The centuries of excellence to be
Rose out of promise and became the sooth
Of trombones floating in the trees."

"This sat beside his bed, with its guitar. . .
A note or two disclosing who it was. . ."

The commonplace became a rumpling of blazons. . ."
Like most readers I learned to respect him first in the early poems, written before or during his middle age.

"Call the roller of big cigars,
The muscular one, and bid him whip
In kitchen cups concupiscent curds.
Let the wenches dawdle in such dress
As they are used to wear, and let the boys
Bring flowers in last month's newspapers.
Let be be finale of seem.
The only emperor is the emperor of ice-cream."

Now, for all my pleasure in the younger—joy in his feel of words—I prefer the elder poet, thinking aloud effortless. He throws poems away, he always has. He shares still a childlike pleasure:

"She lay upon the roof,
A little wet of wing and woe,
And she rou-ed there. . ."

He shares, in roughening of rhythms, a feel of play:

"St. Armorer's was once an immense success.
It rose loftily and stood massively; and to lie
In its church-yard, in the province of St. Armorer's,
Fixed one for good in geranium-colored clay. . ."

He composes, as he always has, short poems mixed with semi-

(Continued on Page 30)

BOOKS

ROBERT WETTERAU

ARCHITECTURE, AMBITION AND AMERICANS, by Wayne Andrews. (Harper & Brothers, \$7.50.)

STICKS AND STONES, by Lewis Mumford. (Dover Publications, Inc. Paperbound \$1.50, cloth-bound, 3.00.)

The newest addition to the literature of architecture is written in very engaging narrative prose. Beginning in the eighteenth century South and the Northern Colonies, continuing through the Federal Period (1790-1820), the Age of Elegance (1872-1913), to the Chicago Story (1883-1955)—with a chapter on Modern Times, Wayne Andrews writes with a new switch on architectural history: combining talk of the modes and traditions—Georgian, Classical, Gothic, etc., with anecdotes and profiles of the architects, their associates and clients; a mingling here of the dido with the dado, the pediment with the peccadillo, in a scholarly, intelligent, and well-documented book. Whether you are going to agree with him or not is something else . . .

Predicated on the statement that the greatest architecture occurred during periods of prosperity and expansion, his emphasis is on taste in a narrow definition: "... taste is the record of the ambition which leads the architect to spend more time and energy than is reasonable and the client, often but not always, to invest more money than common sense would dictate." This approach is almost Lucullan in spots, particularly in the opening pages: "The seventeenth century will be noticed but not explored, since most settlers were too busy battling for survival to think of anything so esoteric as their taste buds."

An amusing dialogue can be made up from Mr. Mumford's earlier book, first published thirty years ago, and Mr. Andrews' newer history, for the two writers are almost diametrically opposed.

Mr. Andrews "The masters of new fortunes naturally looked for new ways to impress their neighbors with their importance, and if we think over the results, we may agree that what has been drearily described as the battle of the styles was in reality the happy evidence of prosperity."

Mr. Mumford: "Even when style did not conceal commercial disingenuousness, it covered up a poverty of imagination in handling the elements of a building. Gothic touches about the doors and the exteriors of windows, and a heap of bric-a-brac and curios on the inside, softened the gauntness and bareness of this architecture, or rather, distracted attention from them. Curiosity was the dominant mood of the time, acquisition its principal impulse, and comfort its end. Many good things came out of this situation; but architecture was not one of them."

Mr. Andrews: "... there will be no talk of the home of the average citizen in any period, since this is a book not about the average but extraordinary buildings—those that were the last word in their place and time."

Mr. Mumford "The single building is but an element in a complex civic or landscape design. Except in the abstractions of drawings or photography no building exists in a void: it functions as a part of a greater whole and can be seen and felt only through dynamic participation in that whole."

It would not be fair to either writer to continue to remove statements from context. The method does show, however, the bias, the thematic difference and the perspective of each in regard to social and architectural history and criticism. Mr. Andrews, not without wit, divides the two camps into the Veblenite and the Jacobite (after the thought of William James) especially in reference to modern architects in a chart that looks like this:

Veblenite Architects

Cool
Impersonal
Anti-individualistic
Dogmatic
Absolutist
Worshippers of the machine
Spellbound by modern materials
such as steel and glass
Experts at factories, sanitariums,
and other impersonal build-
ings
Willing to disregard the site

Jacobite Architects

Warm
Personal
Individualistic
Casual
Pragmatic
Willing to take the machine for
granted
Much more concerned with the
texture of materials than with
their modernity
At their best in domestic work
Haunted by the site

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Along with the most comprehensive selection of books devoted to the arts we feature subscriptions to many periodicals of interest and value to artists and architects. We list here some of the most popular magazines; information regarding others may be had on request. Single copies are available in stock.

ARCHITECTURE, INTERIORS & DECORATIVE ARTS/Architectural Review, England, 12 issues, 10.00/**Arts & Architecture**, U.S.A., 12 issues, 5.00/**Bonytt**, Norway, 10 issues, 6.00/**Casabella**, Italy, 6 issues, 10.00/**Dansk Kunsthåndværk**, Denmark, 12 issues, 5.50/**Domus**, Italy, 12 issues, 20.00/**Die Kunst und Das Schoene Heim**, Germany, 12 issues, 12.00/**Espacios**, Mexico, 6 issues, 9.00/**Innen-Dekoration Architektur und Wohnform**, Germany, 6 issues, 7.50/**Kokusai-Kentiku**, Japan, 12 issues, 12.00/**Perspecta**, U.S.A., (irreg) 3 issues, 3.75/

ART, PAINTING, SCULPTURE, GENERAL/Aujourd'hui (art and architecture) France, 6 issues, 14.00/**Cimaise**, France, 8 issues, 4.50/**Du**, Switzerland, 12 issues, 12.00/**Goya**, Spain, 6 issues, 6.00/**i 4 Soli**, Italy, 6 issues, 6.00/**Kokka**, Japan, 12 issues, 15.00/**L'Œil**, Switzerland, 12 issues, 8.00/**M:gnum**, Germany (modern living-art photography design, etc.) 12 issues, 12.00/**Réalités**, France (French or English edition), 12 issues, 12.00/**Connaissance des Arts**, France, 12 issues, 12.00/

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It would probably be better to mix the points of view for the sake of balanced judgment for we may be neither Veblenite nor Jacobite but a combination of the two. Mr. Andrews is a "frantic Jacobite."

I would recommend also the re-reading of Lewis Mumford's **THE BROWN DECADES**, re-printed recently (Dover Publications, Inc. Clothbound, \$3.00, Paperbound 1.50) especially for the chapter on Modern Architecture, and as a prelude to his later, longer works.

HOKUSAI, by J. Hillier (Phaidon Publishers, Inc., \$8.50).

Hokusai has had a large following for years in the Western world, notably as a woodcut artist, for such well-distributed prints (good or bad) as *The Wave*, the bird and flower subjects and various of the Thirty-six views of Fuji. Mr. Hillier's comprehensive book devotes a considerable section to Hokusai as a draughtsman, and contains an admirable portion of illustrations of Hokusai's brush-drawings and brush-paintings, which for my money are the best of this amazing artist's work.

This volume, probably the most complete in English on Hokusai, is illustrated with over 100 reproductions arranged in chronological order and 16 plates in full color. An appendix lists 207 books illustrated by the man between 1780 and 1849, and Mr. Hillier does a wonderful job of research on the genealogy of art-names. A readable book in beautiful format.

NEW FURNITURE 3. Edited by Gerd Hatje, Bibliography by Bernard Karpel.

IDEA 55: INTERNATIONAL DESIGN ANNUAL. Edited by Gerd Hatje, Bibliography by Bernard Karpel (George Wittenborn, Inc., each volume, \$8.50).

NEW FURNITURE represents the best design produced in fifteen countries in 1954, with over 360 illustrations. Valuable as a progress report, and far better than many an annual hoopla issued to further the cause. It is further illuminated with eloquent notes by George Nelson, Richard Neutra and Russell Lynes.

IDEA 55 covers industrial design in the appliance field and consumers goods from all over the world, with over 410 examples selected by experts. Critical estimates in this book are provided by Raymond Loewy, Micha Black and Russel Wright. The extensive bibliography provided by Bernard Karpel is the same in both volumes, covering the overlap in the fields of design and architecture. A most valuable source of information.

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KK

When people speak of nuclear science they are apt to indulge in the wildest prophecies, but, more often than not, their fantasies are outstripped by scientific reality. At any rate, it does not require much imagination to predict the following scenes:

The time: Autumn 1955. The place: a laboratory near the British Atomic Energy Establishment at Harwell. A professor, Mr. Raffle perhaps, or Mr. Lynn, is discussing with some of his young assistants the cross sections of plutonium isotopes. "By the way," he suddenly remarks, "have I told you about Adamtchouk's method of measuring the speed of monochromatic neutrons? It's quite remarkable. He uses a mechanical process. As he explained to me . . ."

At that very moment, in Moscow, Professor Adamtchouk, or maybe Mr. Nikitin or Mr. Vladimirovsky will be telling his students: "These cross sections were calculated thanks to an ingenious method devised by Raffle and Lynn. I'll come back to that later. In the case of Uranium 235, I was in full agreement with my American opposite number . . ."

Meanwhile, seven thousand miles away, on a university campus in the United States, Mr. Sailor or Mr. Diven may be discussing the strange parallels between their work and the research carried out by Professor Vladimirovsky in Moscow, and Mr. Berthelot in France.

One could continue almost indefinitely in this somewhat naive vein foreseeing a new epoch of cooperation between scientists of all nations which was heralded by the Atoms-for-Peace Conference in Geneva last month.

These exchanges were indeed startling following on years of silence, of suspicion and secrecy. As Professor Francis Perrin, of France, said at Geneva: "All this secrecy has proved absurd, for it is absurd to try to hide from others what Nature teaches us; to do that one would have to conceal Nature itself." This was self-evident to scientists, but millions of people all over the world had come to accept these barriers as inevitable. It seemed incredible that they should be swept away almost overnight.

In two short weeks, at Geneva, specialists revealed information about nuclear reactors, methods of extracting uranium ore and producing fissionable materials, as well as calculations and technical studies which before the Conference were jealously guarded secrets. Perhaps the most striking thing was the consistency of

the results achieved. Scientists in all countries seem to be working along the same lines. Other details concerning ore deposits and the production of atomic fuel might long have remained State secrets.

It is not surprising that the Conference should have been hailed as a success beyond all hope and expectations. It opened up channels of communication between scientists from different countries who for years had been cut off from one another. They had been carrying on research in the same field yet they worked in almost complete isolation, obliged to consider their opposite numbers abroad as rivals, or even as enemies to whom they could scarcely attach a name. In the informal atmosphere of Geneva they met face to face for the first time. It is difficult to describe their eagerness to compare notes: two famous physicists, an American and a Russian, talked together for over eight hours.

Since the war there have been a number of big international meetings which brought together scientists, doctors, philosophers and scholars. But never has there been such a wide scope for discussion and such a wealth of new ideas. More than a thousand papers were submitted to the Conference, hundreds of delegates from all over the world flocked to Geneva to exchange their views—all this has made the meeting one of the finest examples of cultural cooperation in the present century.

At the closing session on August 20, the Conference President, Dr. Homi J. Bhabha of India, predicted that the meeting, while of a scientific nature, would have far-reaching political consequences. However, it differed in one important respect from all political conferences. "Knowledge once given cannot be taken back," he commented. In organizing the Conference, nations of the world have taken an irreversible step forward from which there is no retreat.

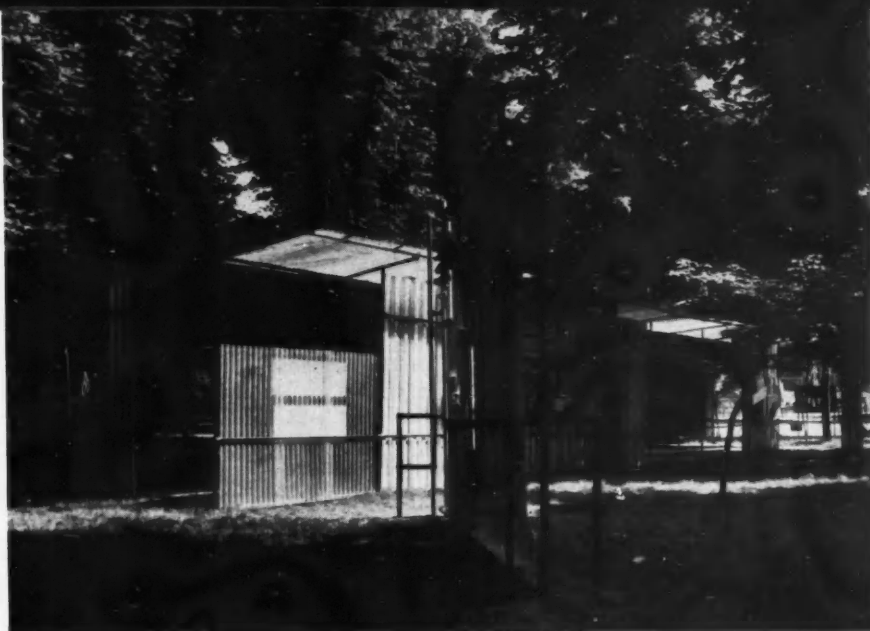
This was perhaps the deeper meaning of the Conference: though the scientists followed a rigorous programme and used the somewhat austere language of Science, there was nothing austere or impersonal about their contacts with one another. In their meetings and debates, in private conversation, they spoke of formulas and instruments, but they also learned to know and to understand each other, not only as scientists but as individuals. It is therefore not surprising that at Geneva there was much talk of peace: the word had ceased to be an abstraction. Miguel Llorente—Unesco

Temporary pavilion for architectural exhibitions



Sculpture by Andre Bloc, panel by Nicolaas Warb

Panel by Fernand Leger



PHOTOGRAPHS BY ETIENNE WEILL

EXHIBITION OF THE GROUP "ESPACE"





General view; painting on linen by Alcoplez

The second exhibition of the group "Espace" was held in July, 1955, in the historical park of Saint-Cloud, near Paris, in collaboration with the first exhibition of "Building and Public Works."

Although the means by which it was brought into being were very modest it has been once more an affirmation of the wish of architects and artists to establish close relations. Their aim is to arrive at the most nearly complete integration of the plastic arts with architecture.

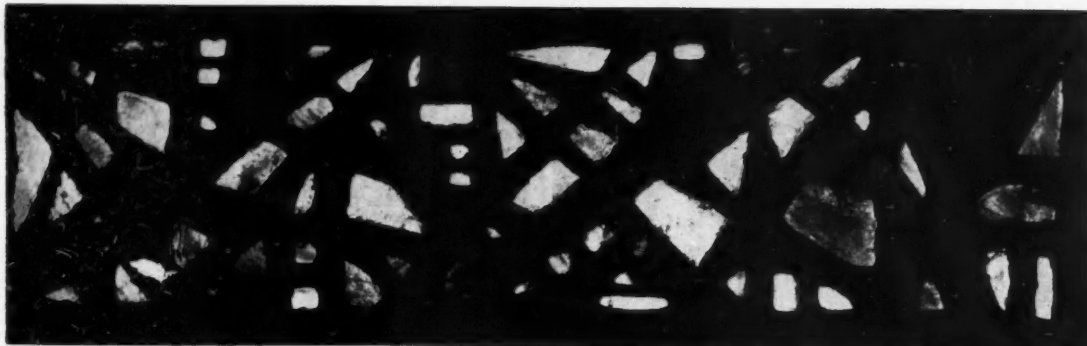
It is the belief of the artists who founded the group five years ago that abstract art lends itself more than any other school to the realization of this synthesis. There are close affinities with architecture, itself an abstract art; thus, an intimate collaboration of architects and artists is rendered easier.

In this park, it obviously was not possible to place the different works in their proper architectural setting, and it is not this integration that must be looked for in the exhibition but the various possibilities of these works in architectural surroundings.

The group "Espace" has participated in many important architectural projects in recent years, doing polychromed surfaces and murals for factories such as the Renault automobile works. They have also made contributions to the problems of home furnishings and equipment; in this particular field they have completed the decoration and furnishing of 125 rooms in a student housing center. They are now planning murals and polychromic decoration for 700 apartments designed by the architects B. Zehruss and J. Sebag.

Tower by Nicolas Schoeffer: See Arts & Architecture, August 1955





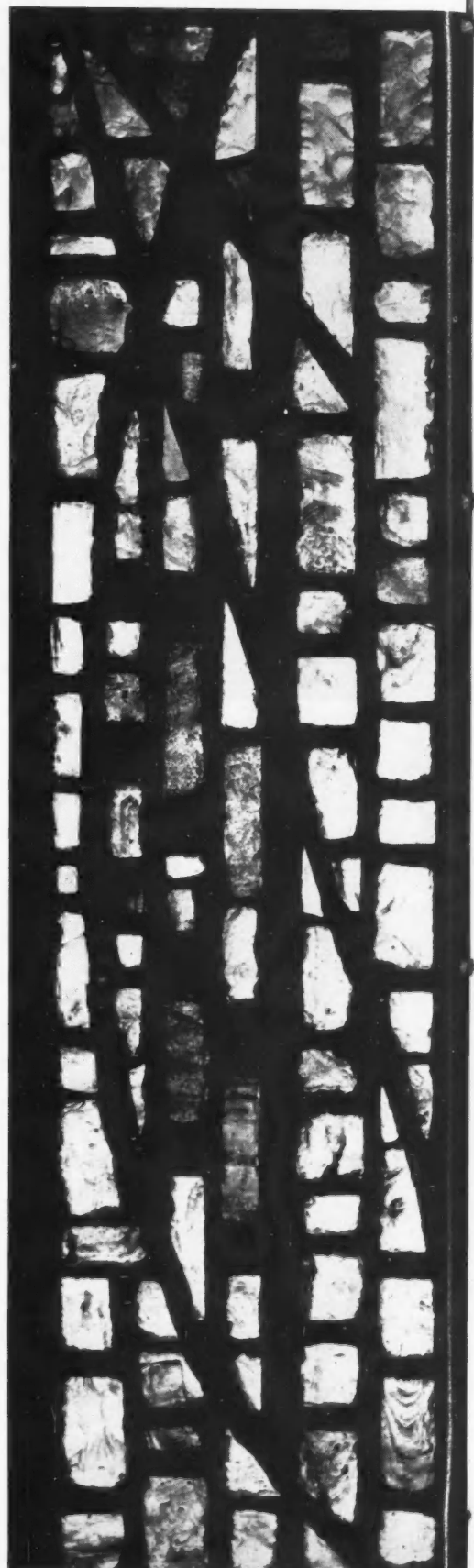
PHOTOGRAPHS BY ERICH J. HOCKLEY

STAINED GLASS IN CONCRETE

By Roger Darricarrere

The glass which is made in the artist's studio in kilns of his own design is 1" to 2" thick, cut with a diamond saw and chipped by hammer, which exposes to the light many facets which act as a prism giving a sparkling effect. The glass is imbedded in a 1" thick cement joint instead of lead, reinforced by steel bars and wires. These joints can be as thin as $\frac{1}{4}$ " or as wide as 10" or more according to the design desired. The highlights and shades are obtained by different thicknesses of the glass and cement completely eliminating paint and grisailles.

This use of the stained glass was anticipated by Frank Lloyd Wright as early as 1949 and used recently by Le Corbusier in the wall of a French chapel. The maximum size of each panel is 8 square feet with a weight of approximately 13 lbs. per square foot. The technique, as developed by the artist in using integrally colored glass in combination with concrete, results in a strong structural quality and gives an unusual three-dimensional effect to the work.



LIGHT & STRUCTURE

Harry Bertolia

*Excerpts from a speech recently given at the
International Conference of Design in Aspen, Colorado*

In the realm of sculpture structure is not required to give a precise definition to the practical. Each structure has its special affinities for weight, density, light, material, evolutionary continuity and appropriate development. To be valid, it must be tuned to contemporaneous life. A life demanding perpetual renewal, thereby unfolding its mode of expression.

One prevailing characteristic of sculpture is the interplay of void and matter. The void being of equal value to the component material units. Perhaps it is no exaggeration to say, the reality of sculpture is to be found in the void. Matter simply being an introductory device to the essential.

Void and matter define each other, how they are related results in form, which depends for its life-fibre on structure, we can determinedly push it into the field of activity most in need.

Void and matter can be equated in a multitude of ways. Statically or Dynamically. The equation can also be made to satisfy an individual artistic requirement. The emotive keyboard allows for play from the dense, dematerialized form to the vacuum-like materialized void.

Perhaps the direction I have been most interested in indicates an assemblage of components held together as if by a magnetic force. It is desirable to leave the equation somewhat incomplete, thereby giving the observer a chance for completion, and certainly the value of suggestion is not to be underestimated in winning the observer's confidence.

Characteristically this begins to enhance the voidal volume, that portion of space generous for and inviting of free movement. Is it not there where the observer's imagination roams about in full vitality?

All this is done directly with materials and techniques of our time; done with a desire to parallel natural processes, rather than simulate the visible world. Frequently the material predicates the theme, but that is not enough. The virility of sculpture, as of all the Arts and Life, lies in its possibility for growth.

Seemingly I breathe light and structure; the structures in turn breathe freely in my daily life, thereby introducing an element of poetry. So useful. Light then brings us to our next consideration.

What happens when structure and color get together? Exploration of the possibilities of color leads to a new and very significant function. Structure enables color to attain higher intensities. It

gives color a chance to receive light from more than one direction. The reflective possibilities attain an unbelievable degree of intensity and opalescence.

Architecture can benefit greatly by the use of color in ways that can give poetic expression to the thinking mind.

The line of demarcation separating the plastic arts has vanished! Color, the pictorial essence, an instrument of individual exploration and discovery reaches new levels of expression. Have we the courage and the capacity for its proper integration?

Light, so ubiquitous, the best we can do is to breathe it like fresh air. Because so much of it, again like fresh air, is given to us free, we should be grateful to have it around us. If we didn't smoke our cities we really would not need so much air-conditioning. Likewise, if we had greater reverence for the primary source of light, the sun, we would build accordingly.

If structure can exist without architecture, architecture cannot exist without structure. Man's spatial imagination is better equipped today than ever before. It is meeting utilitarian requirements with boldness and freedom. Of the space frame, the vault and other structures, the one marked for the greatest development is the parabolic-hyperbolic. Independent studies have prepared me to appreciate fully the work done by Catalano. The parabolic-hyperbolic of all space covering structures is the most beautifully equated. The presence of a straight line gives it economy of fabrication, economy of material and elegance of expression. The angle is the key to its adaptability. Of the many possible shapes, the square offers the greatest variety of combinations.

I should, perhaps, refrain from writing on this subject and look forward with pleasurable anticipation to the architects, who are much better qualified.

Human resourcefulness and judicial application qualify man to do just about everything to satisfy his urge to live. What, then, is it that can change his urge to his zest if not the strictly non-utilitarian? Too soon we forget to play and become seriously immersed in work. Too often we are the efficient.

There was a time when I thought that drawing was a way of learning. I know now it is more. This "more" I hope will be conveyed in the "Graphic Poem." In the beautiful words of Okakura:

"The virility of the idea surges not less in its power of breaking through contemporary thought than in its capacity for suggesting subsequent movements."

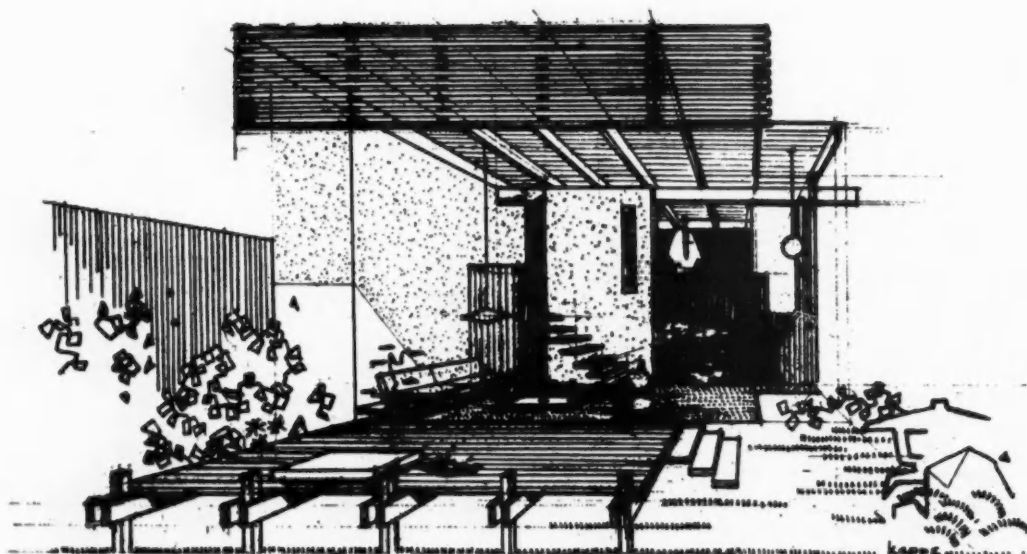
TWO INCOME-UNIT STRUCTURES

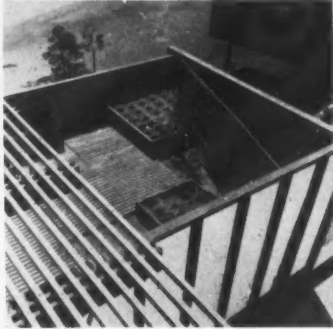
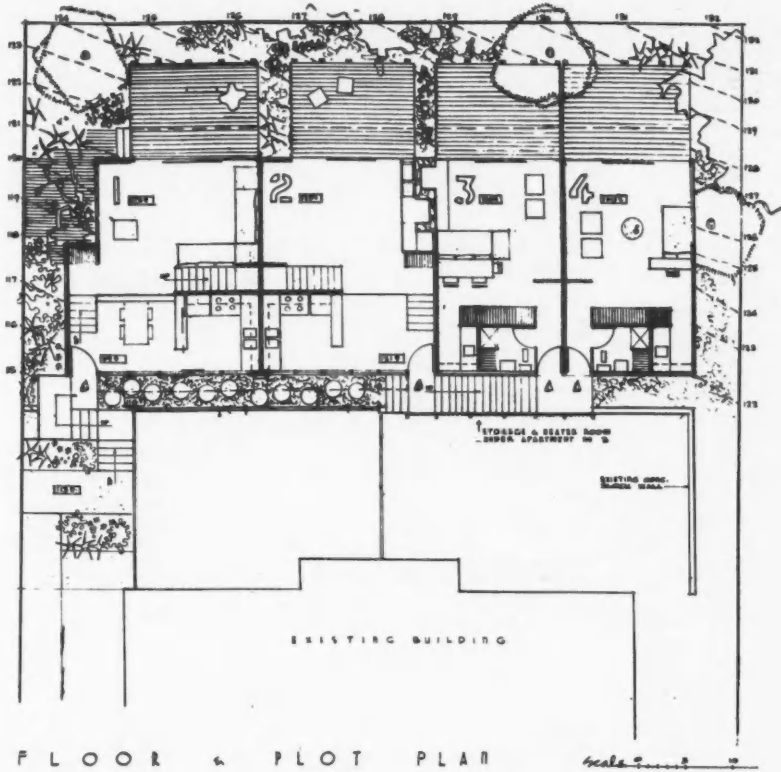
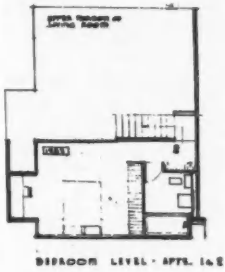


By Raymond Kappe, architect

Problem: To design a 4-unit (2 one bedroom and 2 single) apartment on a portion of a lot which the owners had felt was unbuildable. Set-back and yard requirements limited the building site to a 25' x 70' rectangle; another 4-unit already exists on front portion lot. An alley which provides access to the lot near the rear portion makes it possible to unload materials . . . however concrete has to be craned in and it is not possible to get any excavating equipment to this portion of lot. The budget was set at \$20,000.

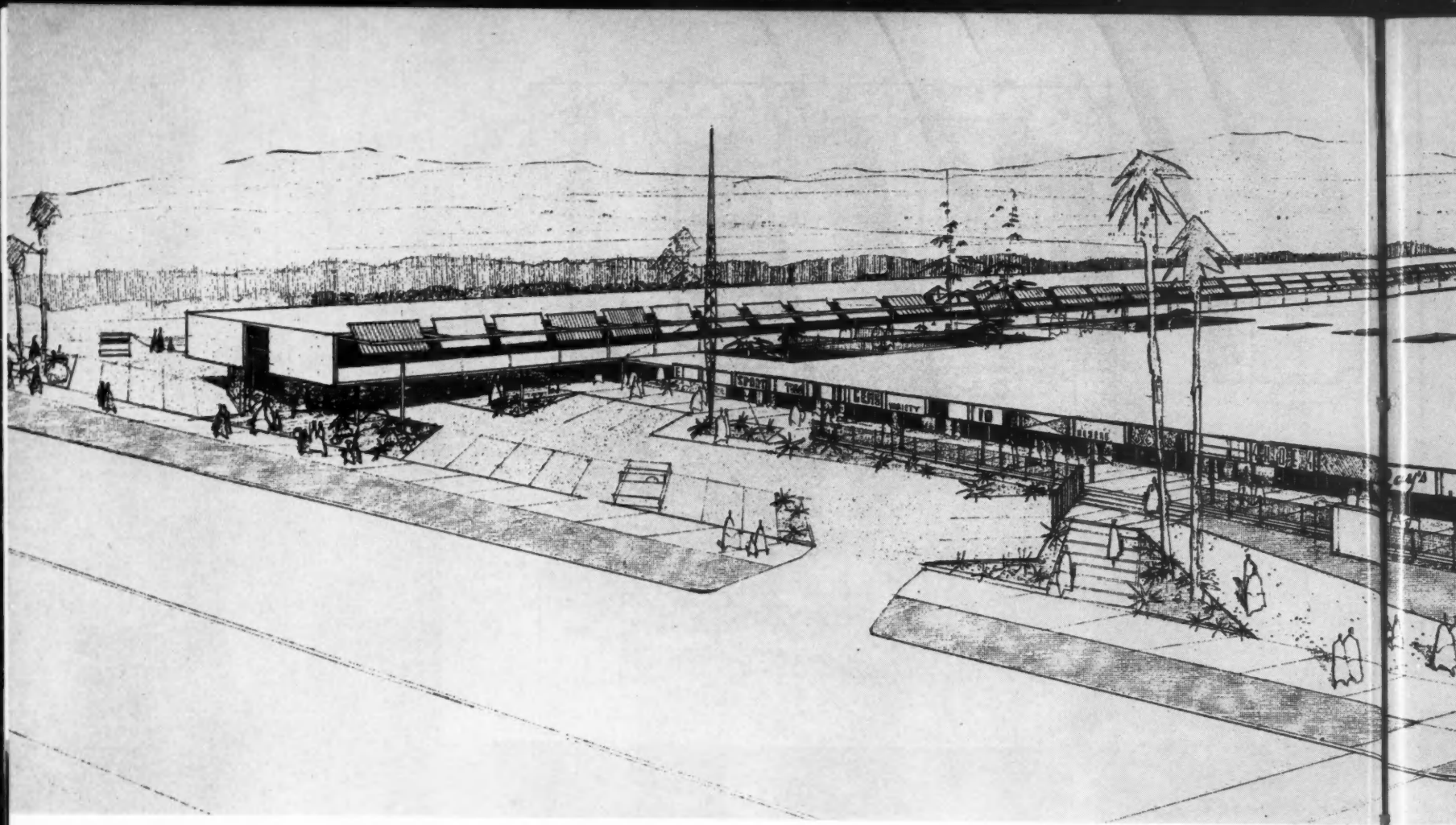
Solution: The initial aim was to solve the excavating problem. This, coupled with the restricted site, established a split-level one bedroom apartment which would most closely follow the natural contours and require at most a small amount of hand digging. The split-level plan for two of the apartments also had the advantage of requiring a minimum ground area, at the same time affording maximum visual spaciousness due to increased volumes and general openness. By setting the floor level of the two single apartments at the same elevation as the bedroom in apartment 2, the excavating problem was again solved and the massing was kept more pleasing. Wood decks were employed in order to avoid retaining walls and again keep the natural grade as close as possible . . . private outdoor areas for each tenant were taken for granted in the program. Each has such an area facing existing trees which were saved on this piece of property as well as those on the adjoining property.



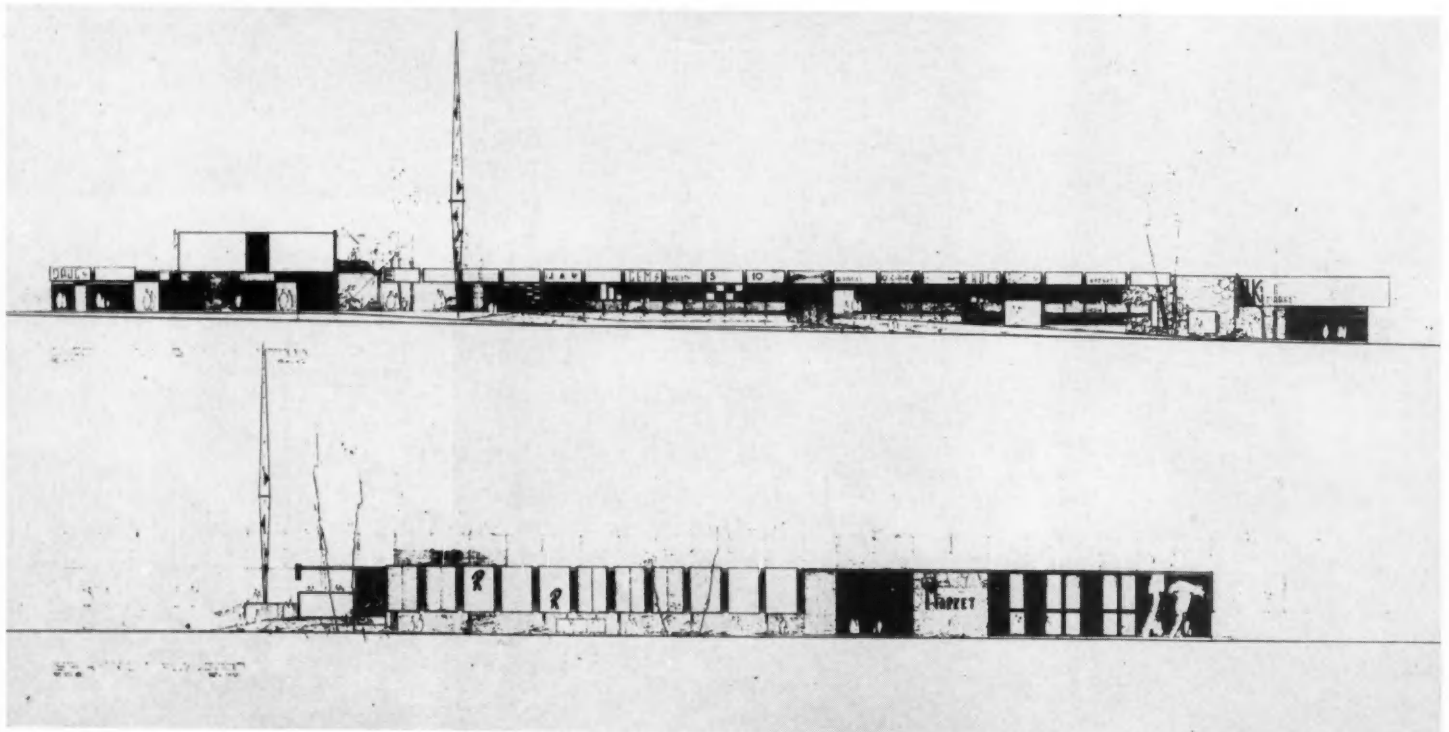


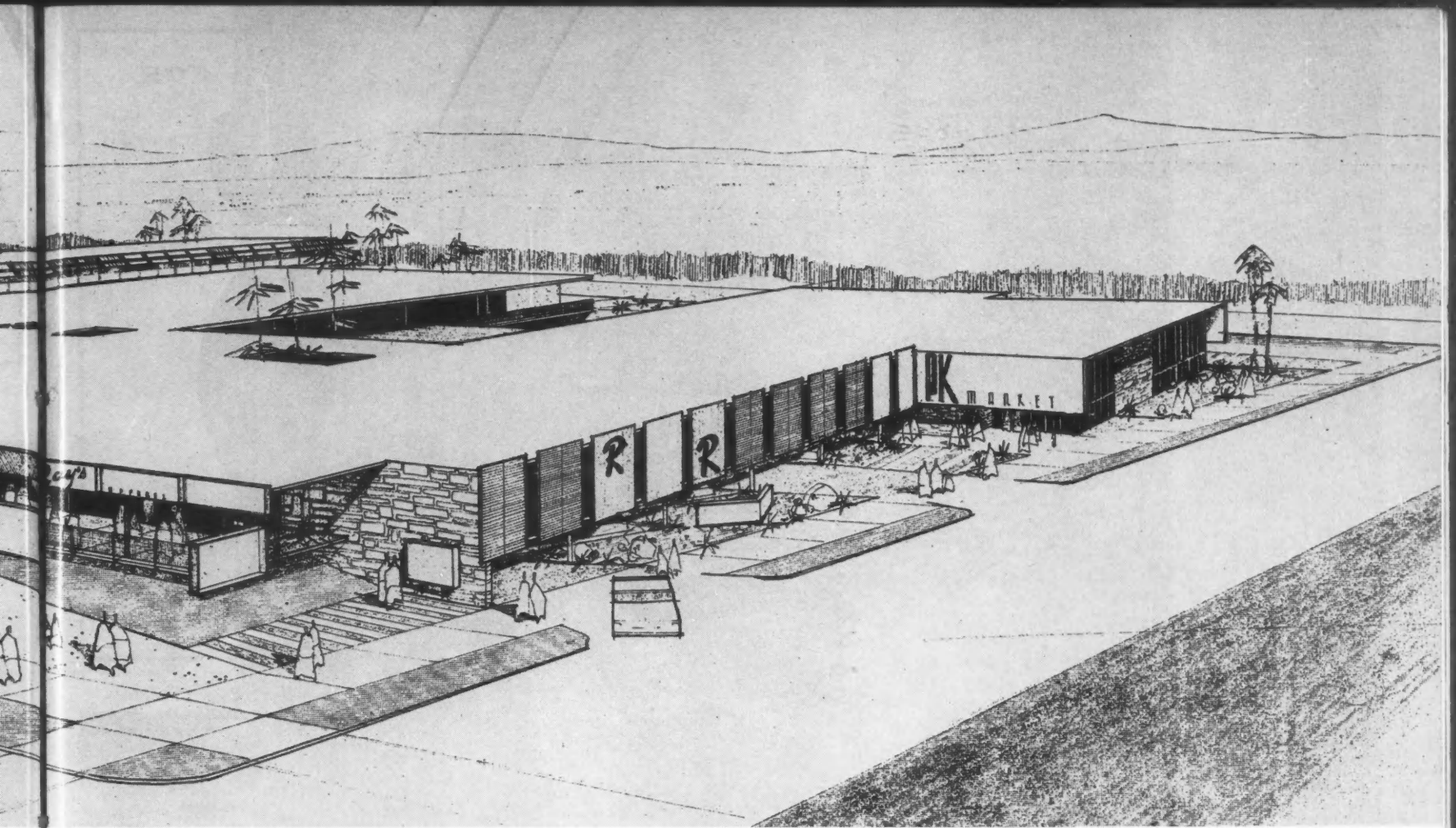
ECKBO, ROYSTON and WILLIAMS, Landscape architects

The photographs relate to an already completed structure; the drawings, to a working project.



SHOPPING CENTER



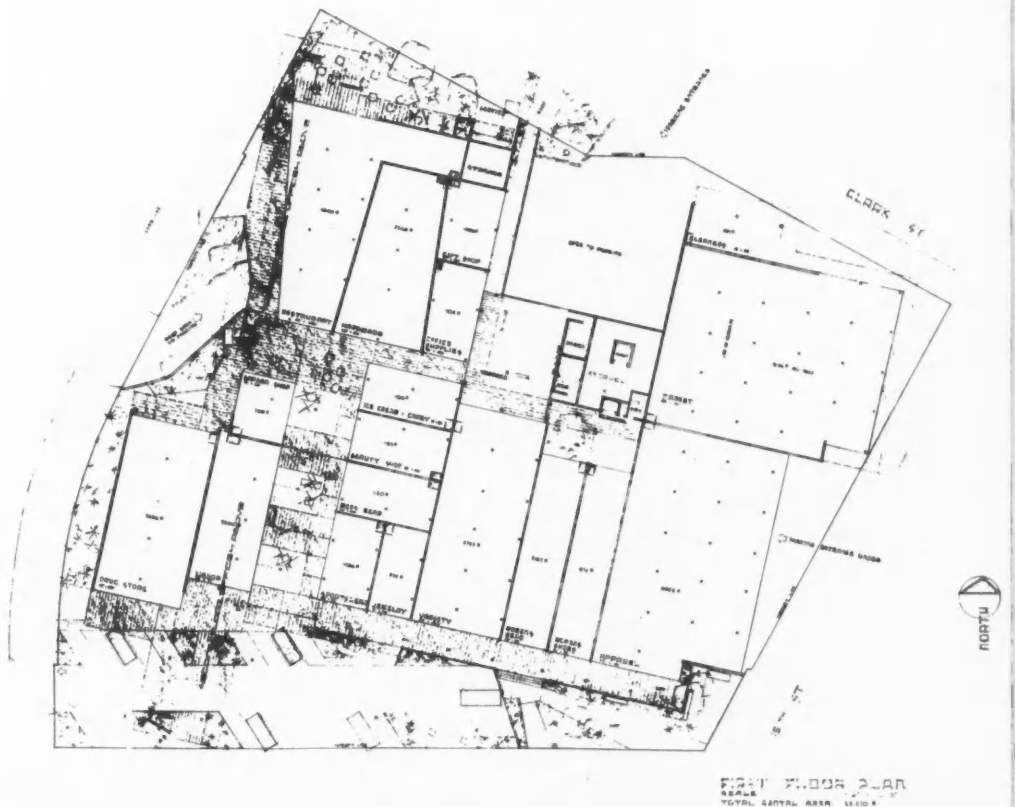


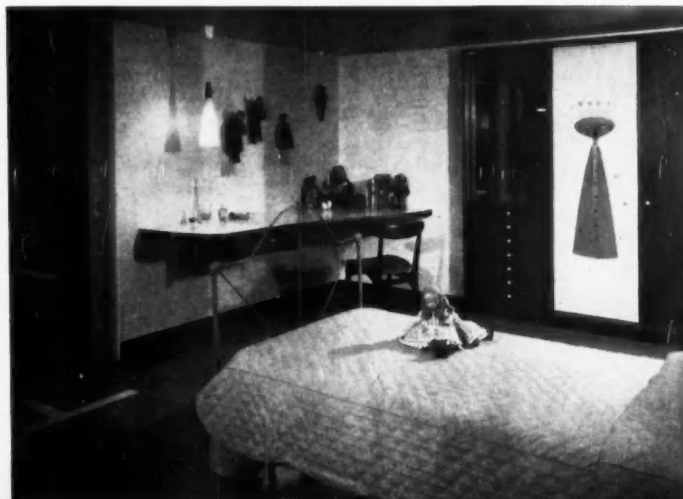
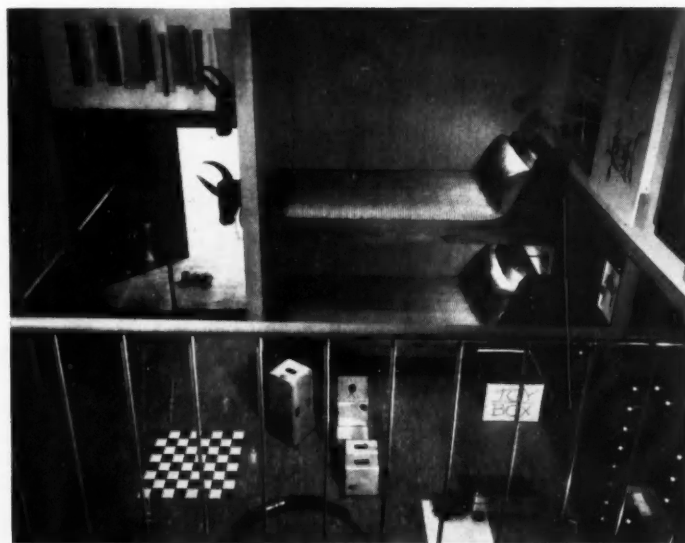
By William F. Cody, Architect

The entire first floor level of the building, except the market, has been placed above a lower level parking facility; thus contemplating the use of lift slab construction throughout, for economy, and leaving the underneath area open as much as possible for natural ventilation. The latter thereby simplifies much of the exhaust fan system installation.

Covered parking will have many advantages. As this is desert country a shopper will be able to park his car, for the most part, in shaded areas. With the two elevator locations, it should be quite convenient to reach the upper levels. One elevator discharges to the offices planned for the west side of the property on the upper floor. Further study may indicate the additional need of elevator units from a traffic survey or the installation of escalator units. All shops and offices will be air conditioned. The mechanical room location, at the rear of the property, will contain compressor units for central air conditioning, using circulating water to each store and office location, as required.

The metal pylon shown with cables is merely a decorative effect with lighting on bits of colored metal and glass to direct the attention of passing motorists.





PHOTOGRAPHS BY JAMES H. REED

A ROOM FOR



CHILDREN

Designed by

REX GOODE & JOHN FOLLIS



This room is designed to accommodate five children from infancy until they leave home for college.

A little girl, now age 5, occupies the nursery bedroom at right. Two older boys, 12 and 14, sleep in the bunks on the main floor. Each has his own place at the large study desk and ample storage space for his personal belongings in the rear wall cabinet. The younger boys, 7 and 9, inhabit the balcony.

The general play area in the main room serves all the children for games and trains. The open stairway with bright red hand-rail, and the balcony itself, offer many possibilities for play. Built-in TV and record player assure the distractions without which no child of our age can study.

Bikes, tricycles and other outdoor paraphernalia are stored in the children's private patio which leads to a larger play area in the garden. Work bench and tool shed are in this patio. Pets might also be kept there.

This lofty, open room gives more use of space than if it were divided into five cramped rooms. Materials were chosen for practicality, wear and neatness. Primary colors, which children love, are stressed. The gay "balloon" mural is by Paul Darrow.

THIS ROOM APPEARED IN THE ARTS IN WESTERN LIVING 1955 EXHIBITION AT THE LOS ANGELES COUNTY FAIR

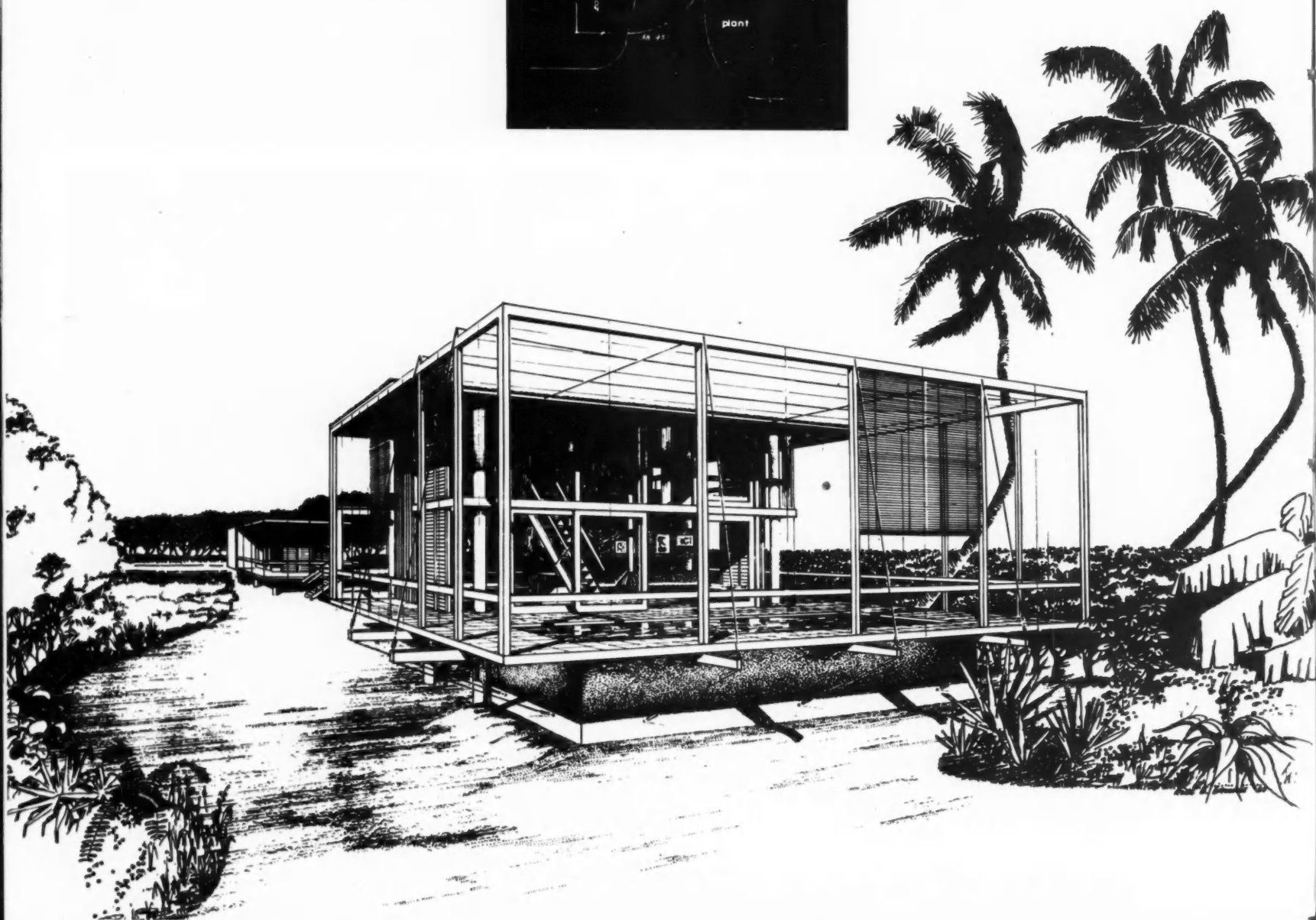
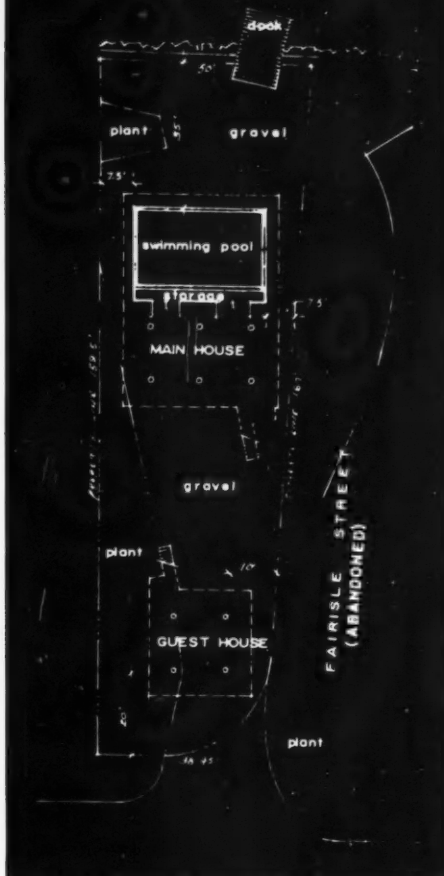


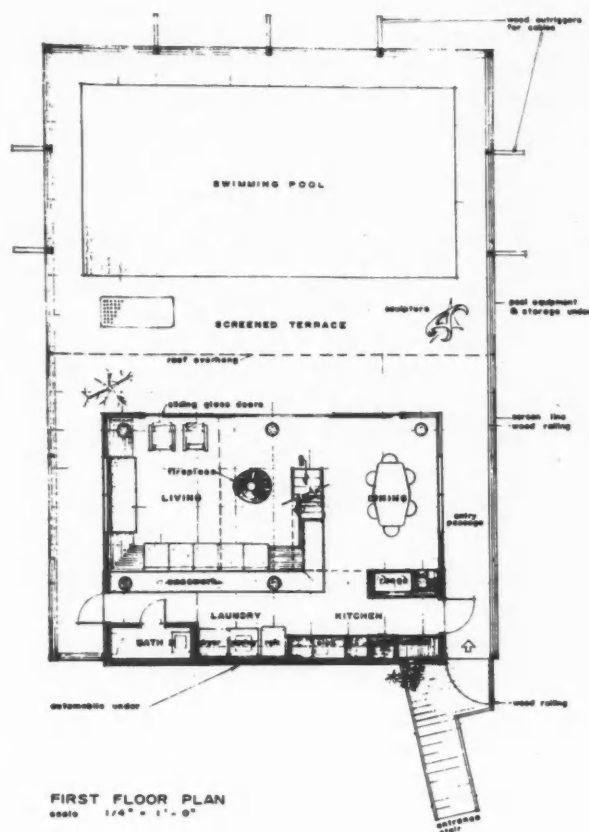
PHOTOGRAPH BY JAMES H. NEED



PHOTOGRAPH BY FRASHERS

BISCAYNE BAY





SMALL STUDIO HOUSE

By Robert B. Browne, architect

The site is a small but well-located lot on a bay front with a fine view to the water on the east and south. It was desirable to isolate the studio-guest facilities as a separate unit to insure privacy.

Both elements of the house are raised 7' off the ground since the property has a high water condition, having been flooded twice in recent years during hurricanes. Since the ground condition requires piling anyway, it was decided to simply extend these pilings as the supporting elements for the first floor slab and the roof slab. Both of these slabs are 6" thick reinforced concrete with no beams. The second floor, or balcony level, is of wood and is suspended from the roof slab by means of small steel rods, the vertical columns which penetrate the balcony acting as horizontal stabilizing elements.

It was not necessary to use piling for the swimming pool and that portion of the terrace which cantilevers from the pool's edge since the pool bottom is symmetrically shaped with the deepest portion in the center so that the pool actually floats on the soil.

Screening, which occurs at the perimeter of the pool and house slabs and extends the full two-story height of the house, is supported by means of redwood posts and steel cables in tension in somewhat the same manner that the stays and masts are stabilized on a sail-boat.

The actual enclosed area of the house is quite small. The wall facing the pool is entirely of glass with the lower portion sliding open to the pool terrace. Side walls are plate glass in combination with redwood jalousies. Privacy is

provided for at the screen line outside the house proper by means of slatted wood blinds which admit breeze and may be rolled up out of the way when not needed.

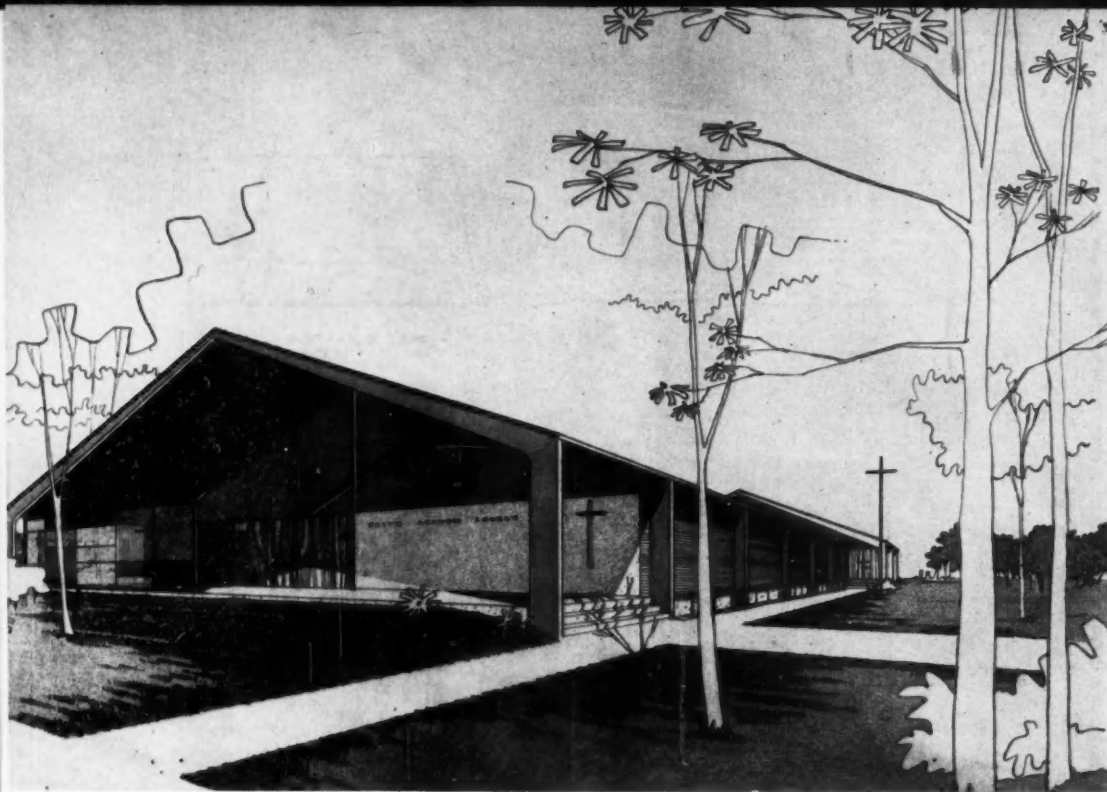
The kitchen equipment is all built into counters which are covered with small brightly colored glass mosaic tiles. The cooking island is located so as to allow the owner to face the living spaces and be a part of any group. The kitchen clean-up counter space is against the back wall which permits the dishes to be stacked and a wood slat shade pulled down to the counter height so that the kitchen at its worst remains a pleasant extension of living, dining spaces.

Small glass mosaic tiles are used again for the shower and counter in the balcony dressing space. The sleeping balcony is open to the living area and the pool terrace, with a drapery at the balcony edge for privacy.

Practically all the furniture in the house is built-in for economy of space and convenience. Plantings in the house are in decorative containers of pottery and wood.

The lot is screened from the street by the solid redwood wall of the raised studio element and by means of planting.

The main house is approached underneath the guest house on a gravel surface which becomes a court-yard between the two elements of the house and extends around the house down to the bay. That part of the property which is not graveled will be left in its natural state of rather lush tropical planting with the exception of a small area which will be used as a flower garden.



Faith Reform Church

Designing for a new congregation in a small town, the architect proposes a church combining educational facilities and main assembly in one structure. Basement classrooms will have plastered walls and folding room dividers. The front of the building is made of glass and cement finish plaster panel, which can be removed at a later date should there be a need for the building to expand. There is to be a free-standing steel frame panel in the patio, which will be a religious mural in stained glass and also serve as a windbreaker for the front entrance.

The interior is to be common brick on the side walls and plaster panels around the altar. The wall in back of the altar and choir are to be oak. The cross cuts all of the way through the rear wall, which means that it is formed by the light coming through this wall.

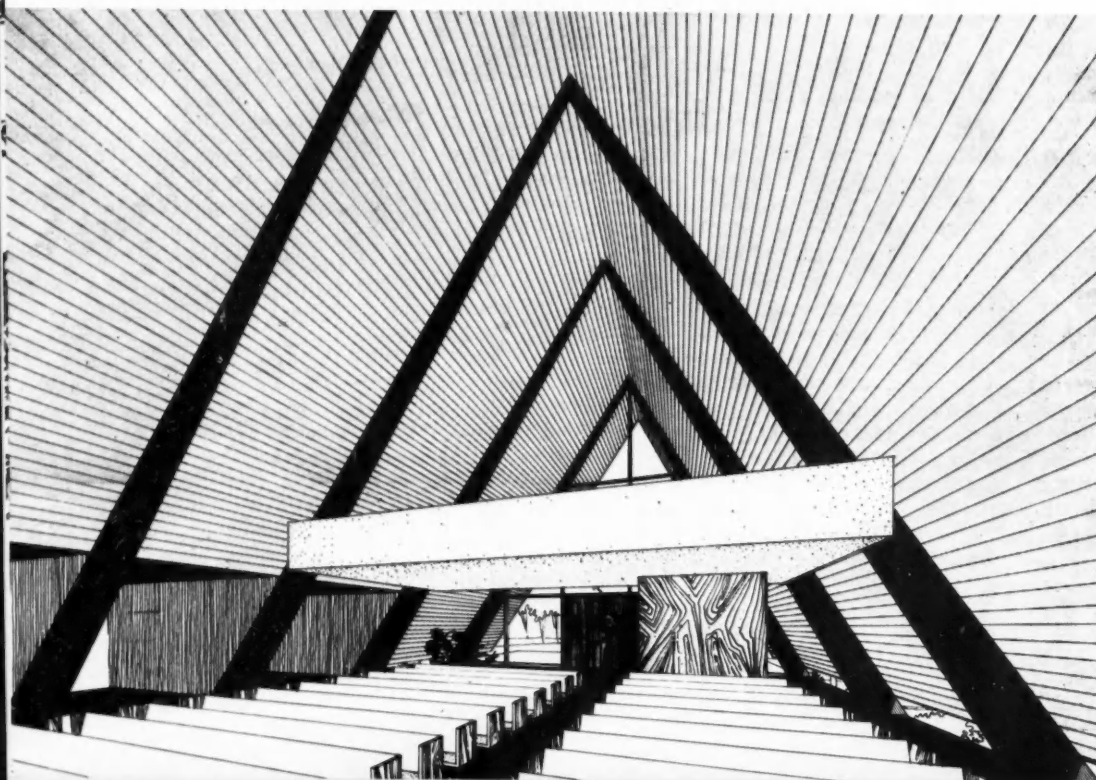
Windows are located around the perimeter of the 4" solid cedar roof. Common brick walls have grooves at the top to house fluorescent tubes to light the building at night.

The fir laminated beams, 16' on center, are to be stained dark brown. The roof decking is to be covered with white asphalt shingles. The church is to be built in a new residential area on a corner lot 280' x 180'. The building is planned for a present membership of 250 people and will seat 500 people.

SMALL CHURCHES

By Louis H. Huebner, architect

First Baptist Church, Interior



The gray face brick, which forms the background of the altar, is actually an exterior wall of the educational wing. This church was designed to be built in three steps; educational wing (now under construction), main auditorium, and balcony.

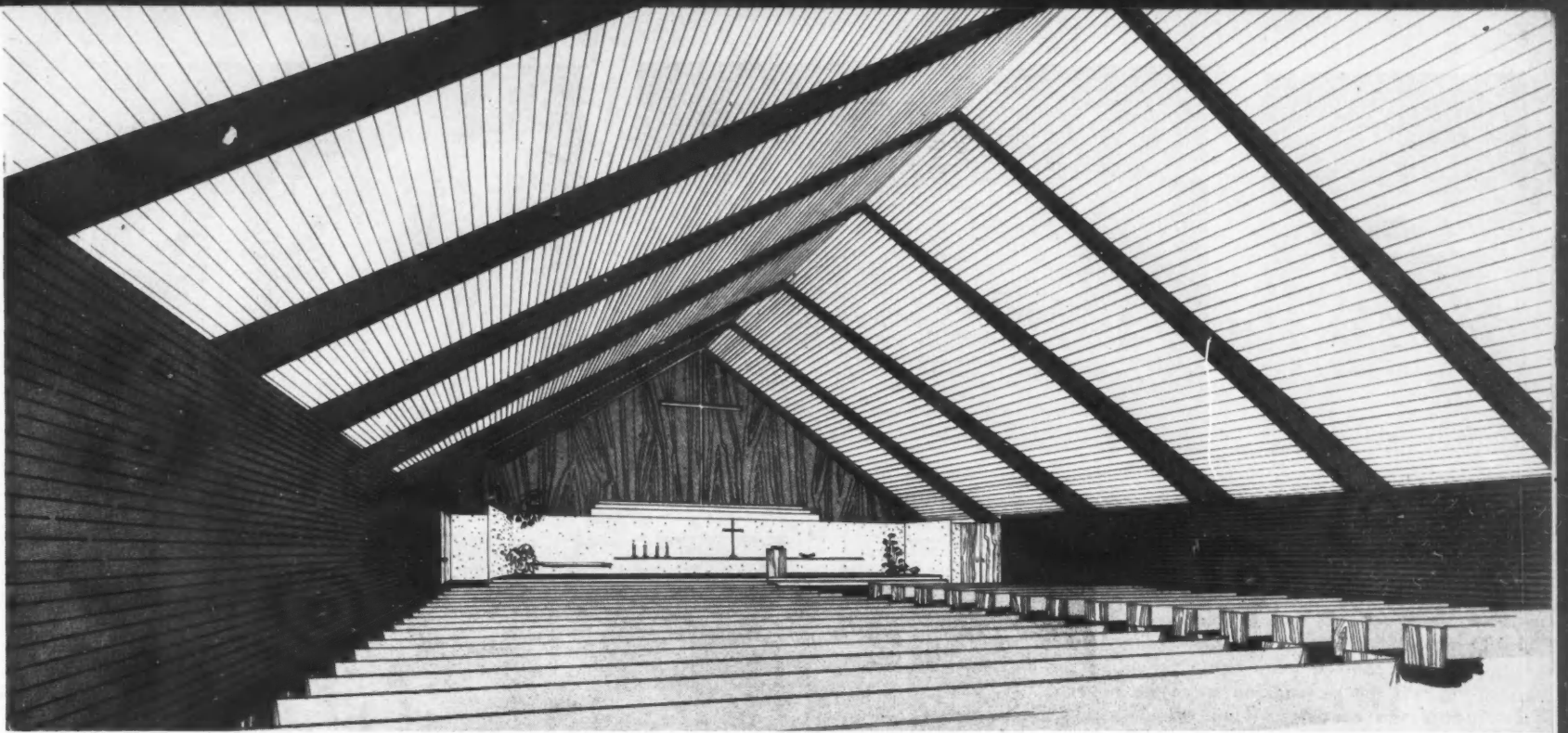
The main auditorium will have no walls. The ceiling is made of fir laminated beams 15' on center with a roof deck of 4" solid cedar. The wood shakes ceiling is stained charcoal gray. All of the glass areas are insulating glass.

Natural daylight enters the auditorium at the perimeter of the roof. The wood paneling behind the altar is walnut as are the pews. There is radiant heat in the floor of the first floor as well as the basement. Custom designed lights are metal tubes painted black.

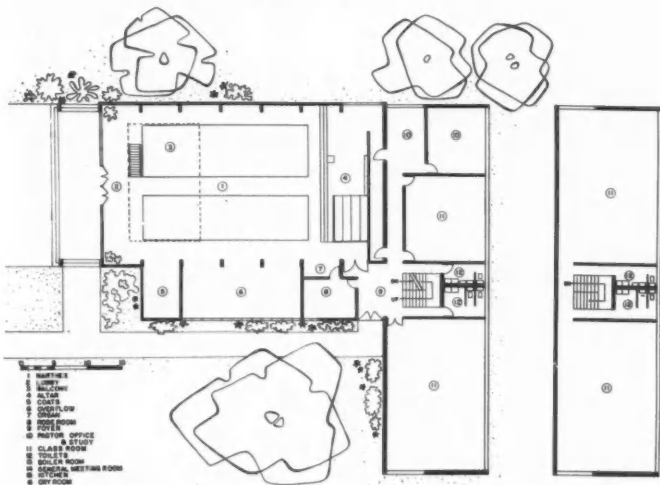
The educational wing, at the rear of the 100' wide by 200' deep suburban lot in a well-established neighborhood, will have basement, first floor, and second floor classrooms. Overflow classes will meet in the choir room and cloak room, on the side of the main auditorium.

All three construction steps are planned so that they can be added without altering or remodeling the earlier construction. The auditorium fits neatly onto the educational wing with the once exterior wall of the educational wing becoming an interior rear wall of the auditorium. The balcony will be injected between the laminated fir beams.

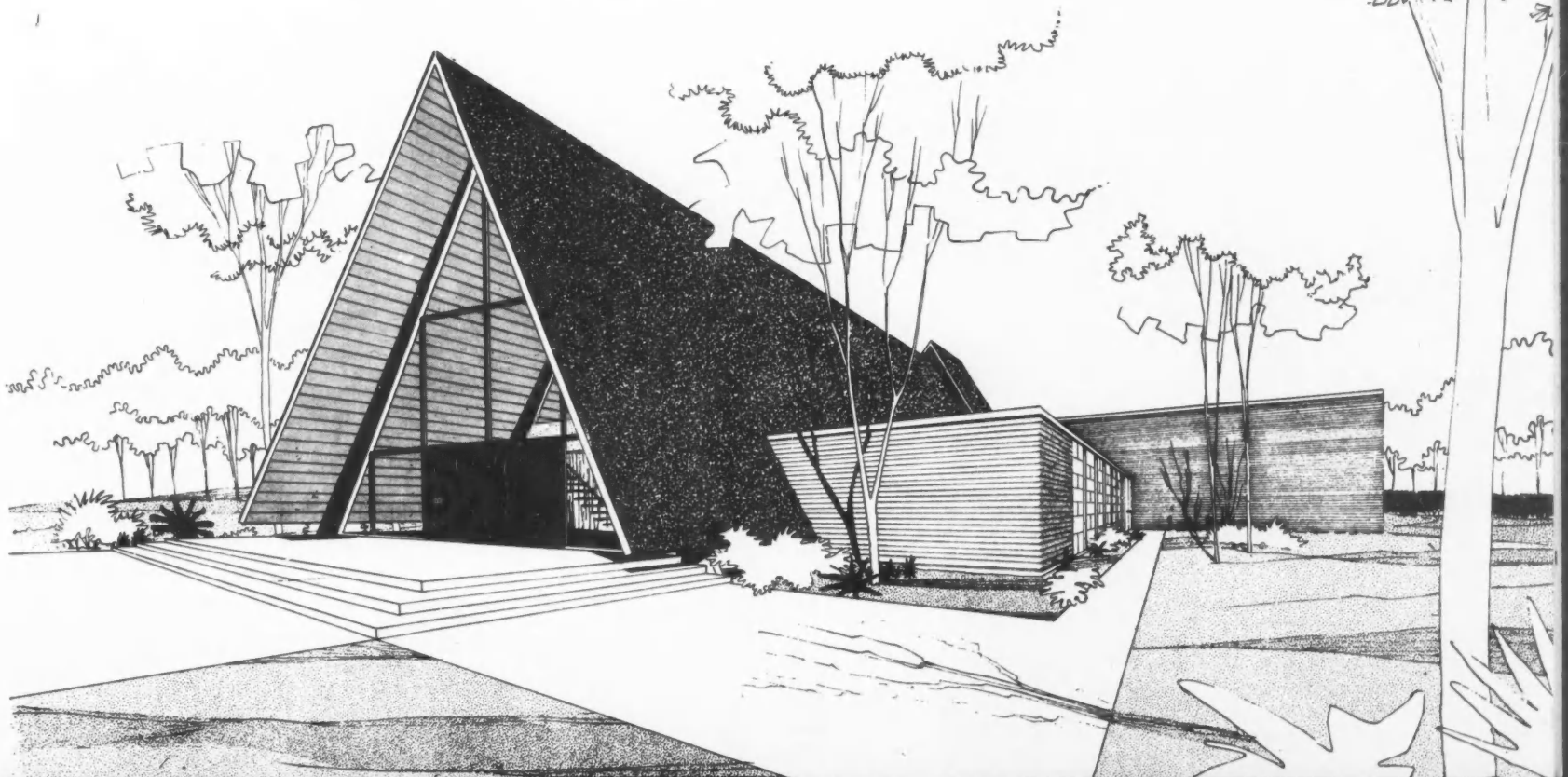
This church has a membership of 350. The new building, which replaces an older building, will provide for its growth to between 550 and 600 members. The design was planned with a strict budget in mind.



Faith Reform Church, Interior



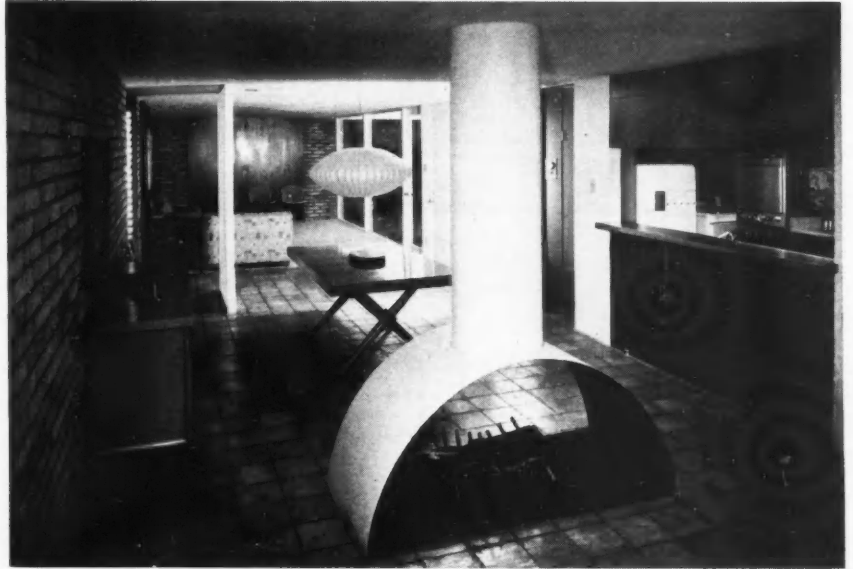
First Baptist Church, Plan



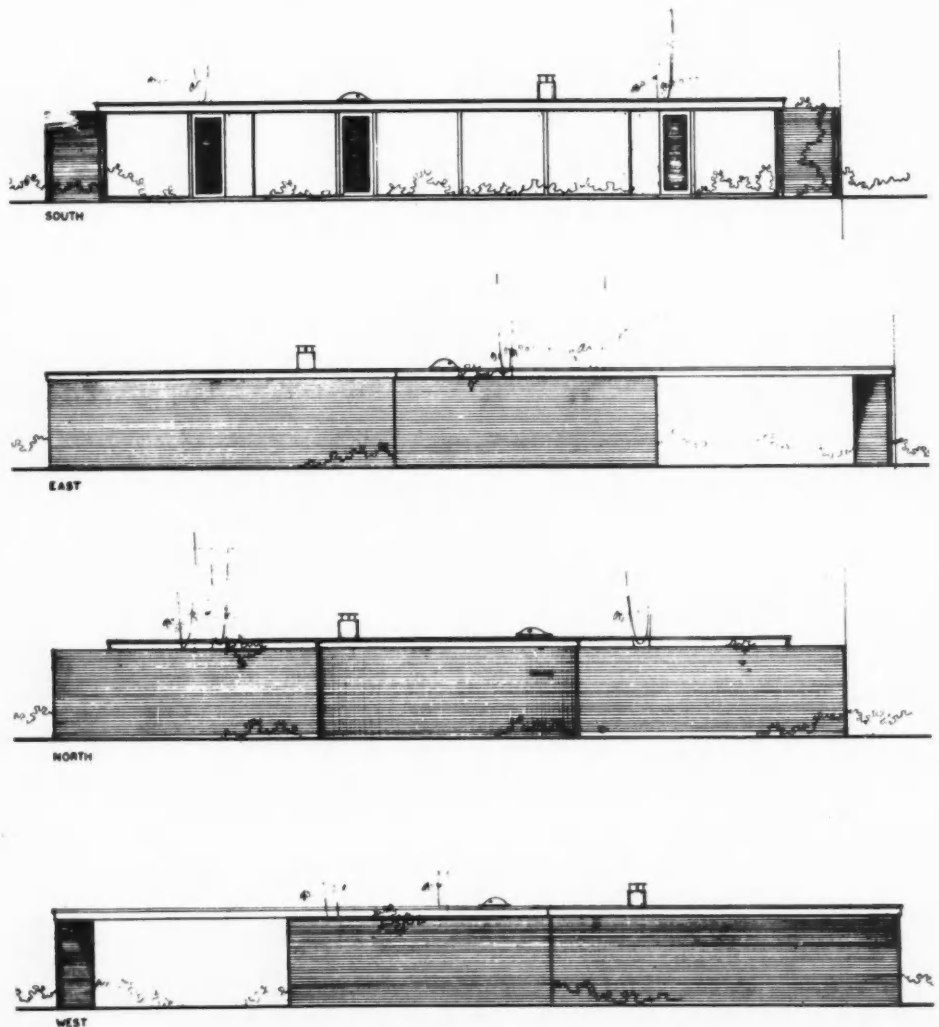
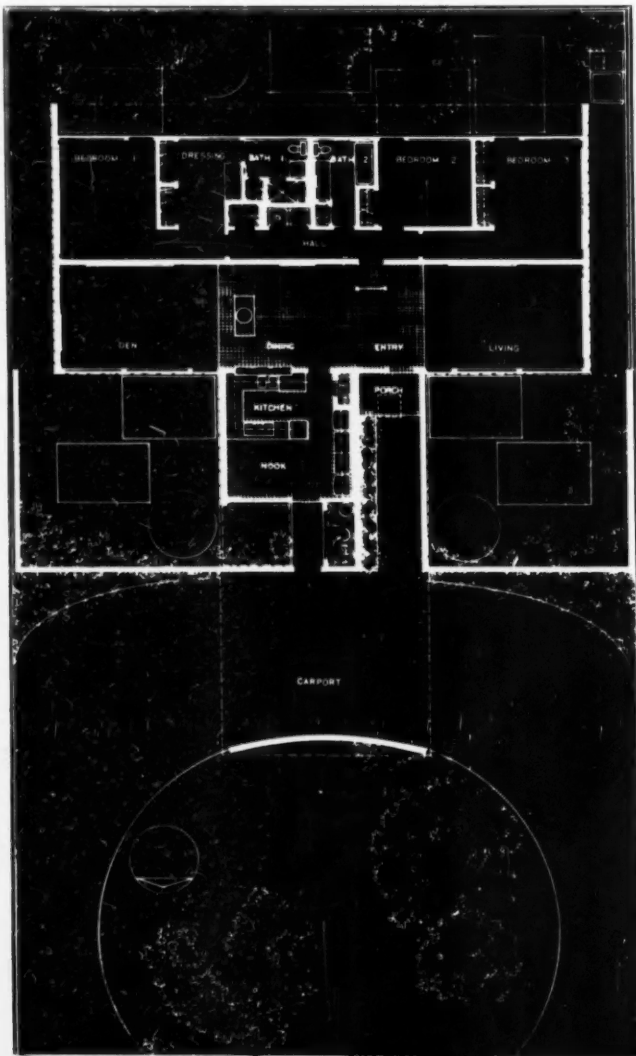


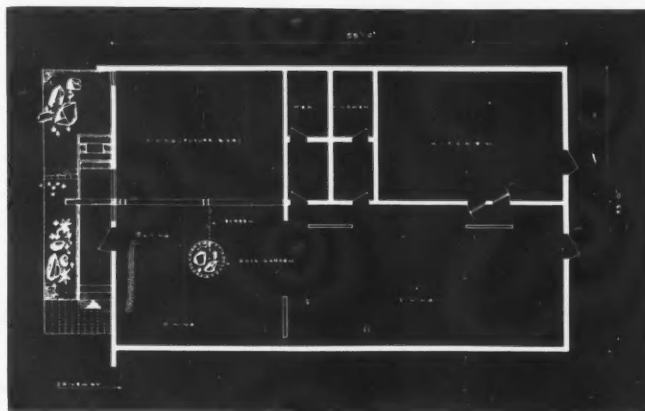
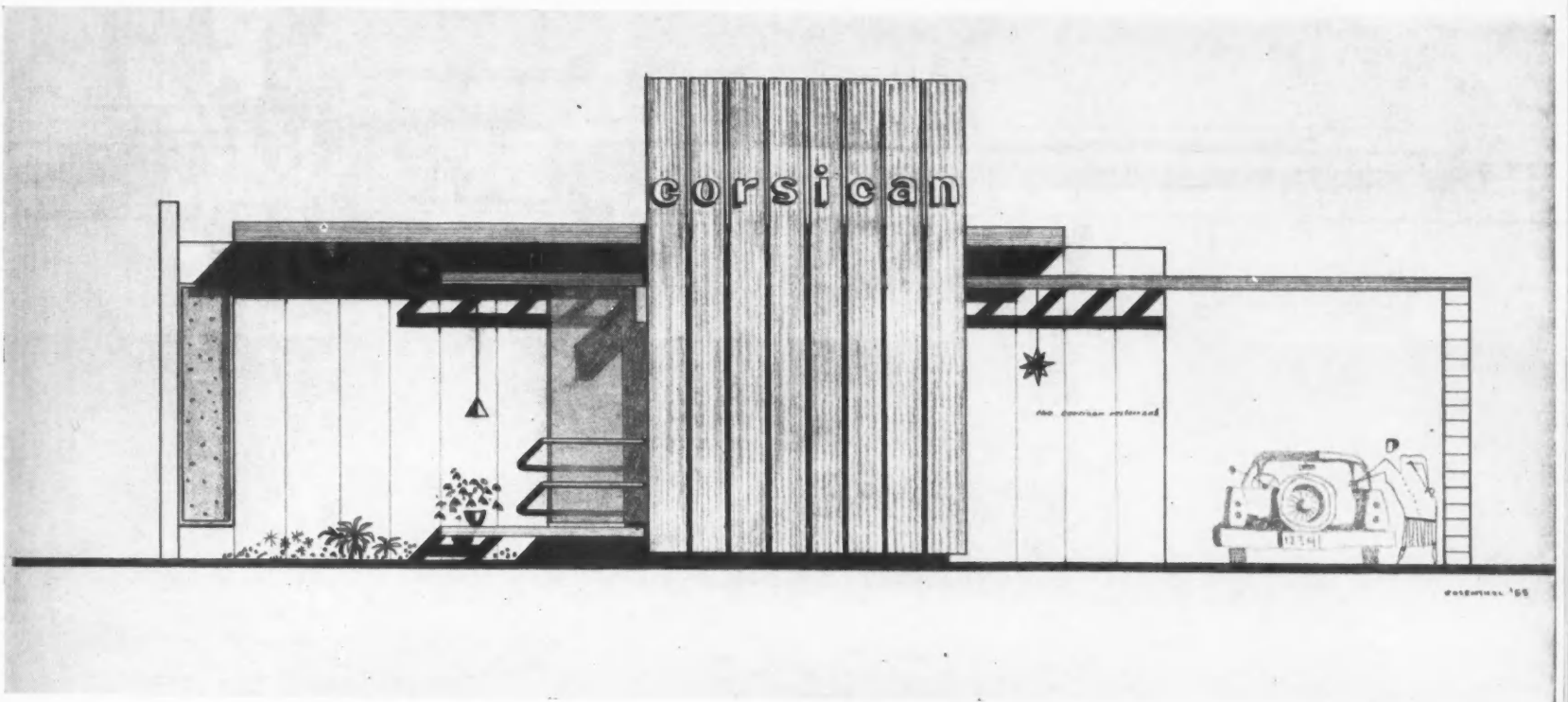
HOUSE BY HARWOOD TAYLOR, ARCHITECT

1. Owner's special requirements—Young couple with 2 children desired a contemporary house providing for maximum outdoor living, yet still maintaining maximum privacy.
2. Special site conditions—Typical 75' x 115' flat, treeless, subdivision lot with neighbors on each side 5' away. The subdivision required a 25' front building line, and prohibited any attached garage or carport from facing the street. The entire design was predicated on these restrictions, and the solution does afford optimum integration of the "outdoors-in" along with privacy.
3. Construction data—Concrete slab foundation, load bearing 6" Mexican brick walls, wood roof joists and deck, 5 ply built-up roof, gypsum board ceilings and walls of either brick or paneling, carpeted or Mexican tile floors, Alfoil reflective insulation, "built-up" A.C. system with "Coplematic" compressor, brick or fixed glass exterior, (ventilated through louvered screen doors) sand-blasted glass walls in baths and dressing room.
4. Location—Gulf coast region, Houston, Texas.



PHOTOGRAPHS BY FRED WINCHELL





PHOTOGRAPHS BY MARVIN RAND

A Small Restaurant

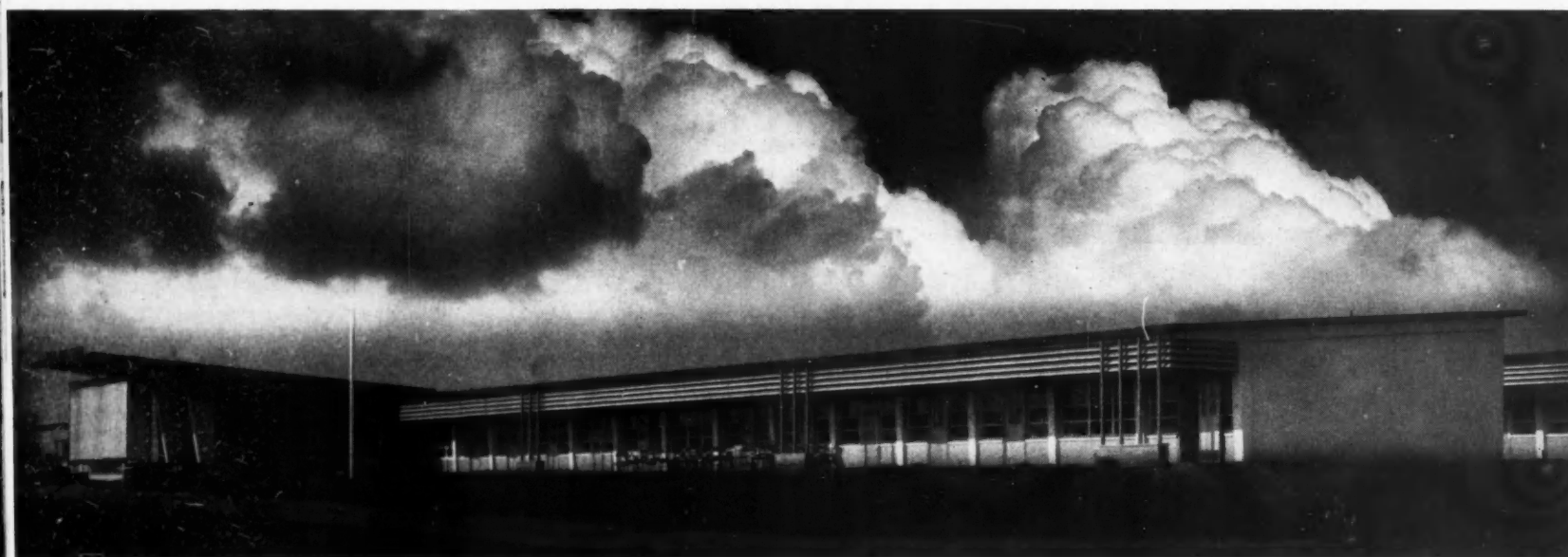
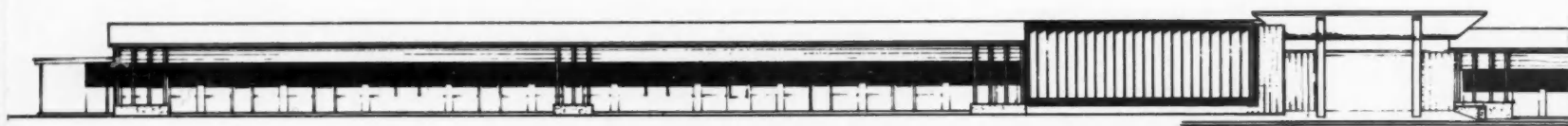
Designed by Herb Rosenthal

The facade of this small restaurant presented a problem in display design. Situated on a very heavily travelled street, and surrounded by non-descript residential structures, it was necessary that it be quickly recognizable and distinctive.

Facing the west, it offered an opportunity for varied and interesting shadow-play on warm colors. This was achieved through the use of high, rough-sawn boards, and horizontal pierced planes. The colors used are orange, brown, tan, yellow ochre, and white. The vertical 2" x 14" boards elevate the restaurant name high above the street, also protect the door and glass area from the low west sun, and form an intimate entrance porch.

The dining room is divided into three smaller areas by the use of free-standing screens and baffles. A small waiting area is defined by a light screen and rock garden. In all, an air of casual intimacy was the objective.





PHOTOGRAPH BY BARTON'S

SCHOOL by WILLIAM H. HARRISON, architect

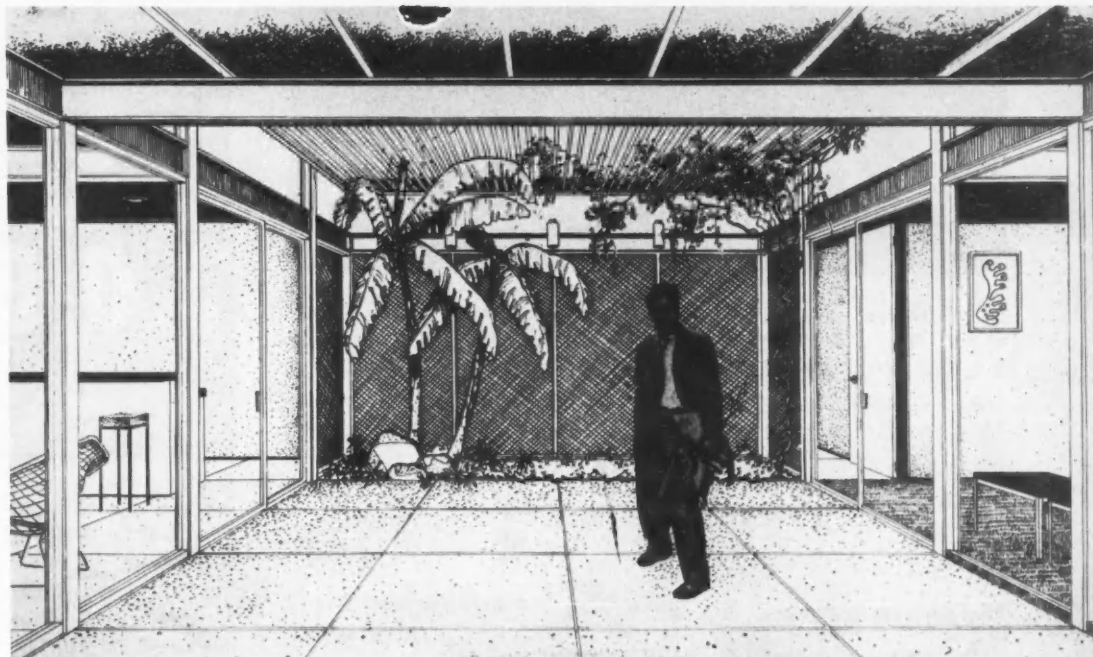
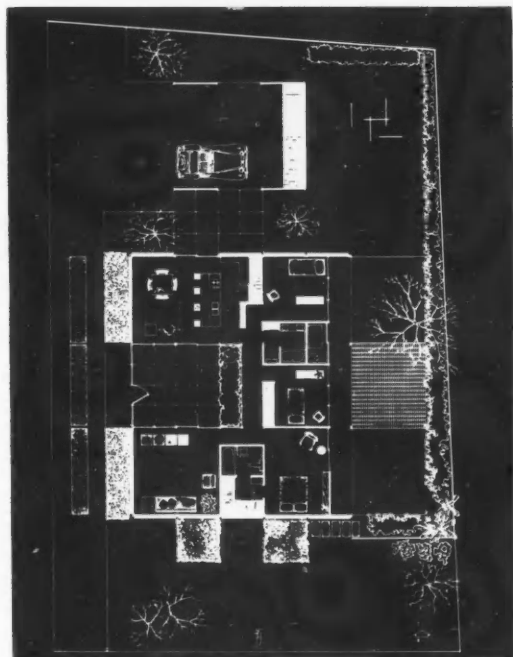
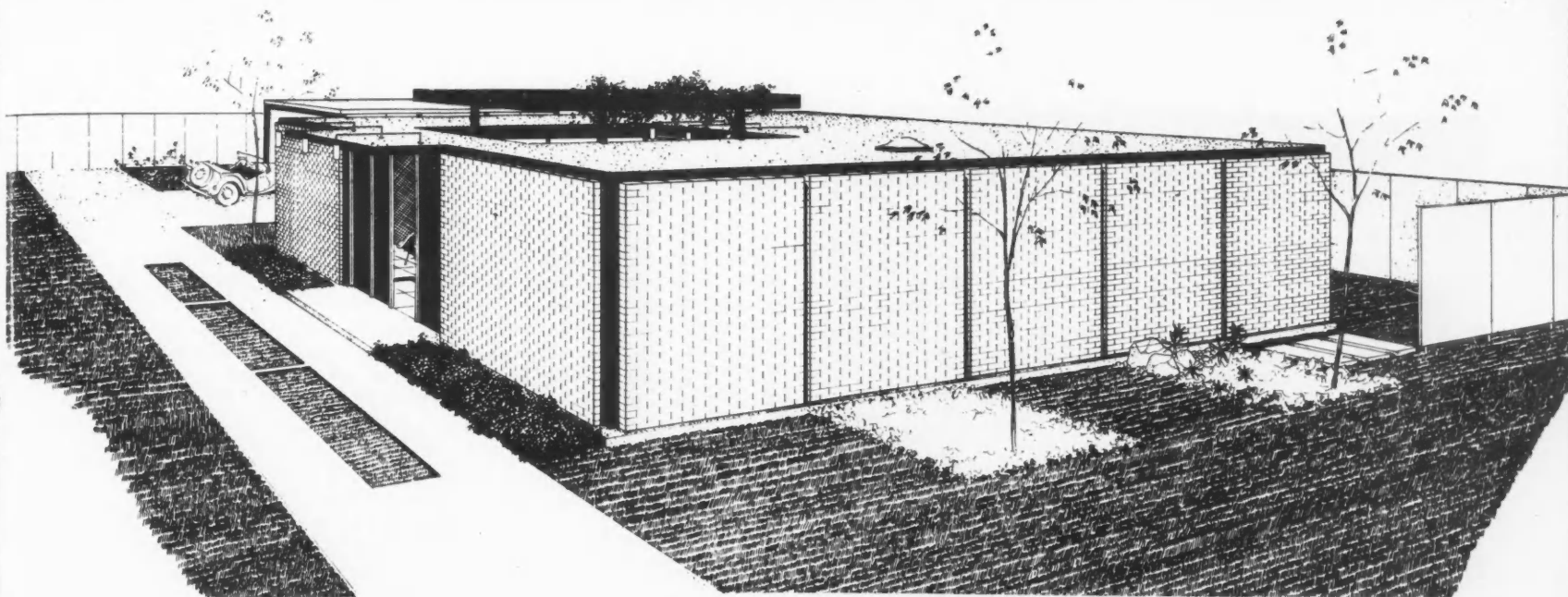
The design articulation is assymetrical, simple and functional, and is planned to offer the maximum in instructional value. Dominant features are: reinforced concrete walls and light weight concrete roof slabs; radiant heating; bi-lateral lighting; acoustic tile ceilings, and asphalt tile laid over concrete slab floors. Interior partitions throughout the school are of non-bearing wood studs sheathed with color-stained plywood. "Projected" steel sash is used for all windows. Tinted glass is used on north walls, to reduce light glare, in conjunction with interior aluminum louvers. Exterior aluminum louvers are attached to the roof overhang on the south. Use of reinforced concrete for all structural walls assures minimum maintenance costs and lower insurance rates.

In addition to complete classroom, laboratory and shop facilities for academic, social and fine arts studies, as well as industrial training, the school provides fully equipped administrative and faculty quarters; medical facilities; student government offices and extensive provision for a fully rounded program of physical education.



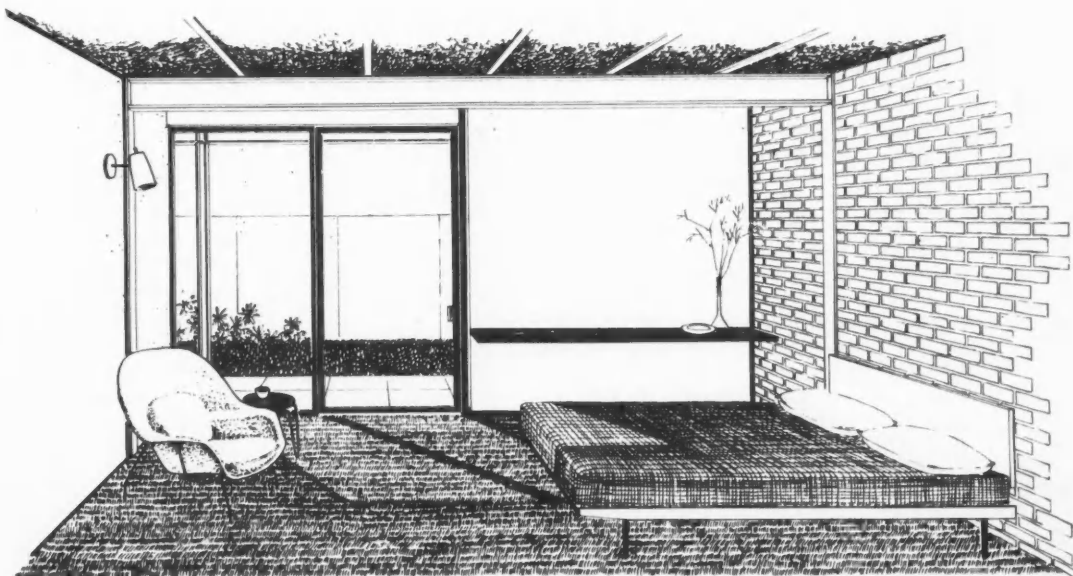
PHOTOGRAPHS BY JULIUS SHULMAN





SMALL HOUSE BY BURDETTE KEELAND, JR.

A. T. Knies, structural engineer

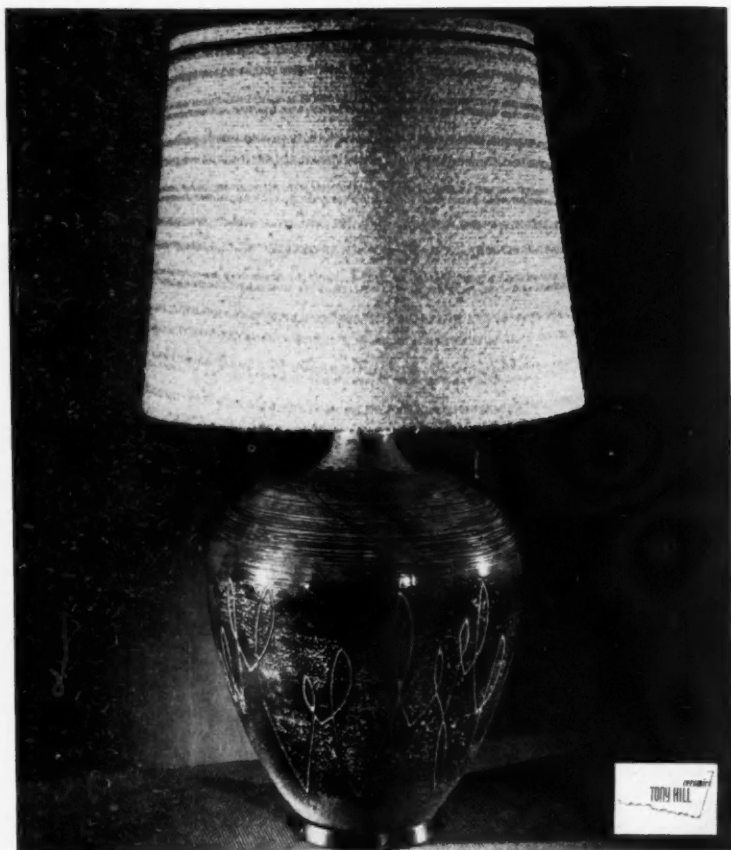


This speculative steel house is now being built in Houston, Texas. The exposed structural system is comprised of 5-inch columns, 8-foot module, with all the structural steel being welded. The roof system consists of steel tees with 2 inches of Tectum and one inch of Fiberglas, with pitch and gravel roof.

The floor plan includes living room, family room, kitchen, three bedrooms, 2 baths, storage room, 2-car garage, an interior-exterior patio. Including the patio there are approximately 1700 square feet of floor space.

The plan is U-shape, with the patio in the center and all areas of the house opening onto it. The entrance way leads into the patio which is covered with a steel lattice. This lattice work breaks the lines of the flat top roof and, when covered with vines, will shade the patio.

(Continued on Page 30)



L201 — 42" tall

One of 12 new large lamps by Tony Hill
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- **EXHIBITION STANDS** by Robert Gutmann & Alexander Koch
The first book to cover every phase of exhibition and display work of 140 designers and architects. Experts from seven countries survey the general standard of exhibitions in their countries and indicate the trend of imaginative contemporary three-dimensional design. Cloth, Stuttgart 1955. \$12.50
- **ARCHITECTS' YEAR BOOK #6** edited by Trevor Dannatt
A collection of illustrated articles on architecture, town planning and interior design in U.S.A., England, Japan and the Scandinavian countries etc. Special studies of the works of Pier Nervi, Finn Juhl, Le Corbusier. Cloth, London 1955. \$9.00

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MUSIC

(Continued from Page 8)

detached longer poems. Orchestrates classical iambic, with odd band-concert solos for cornet. Prefers simple, unrhyming, relaxed stanza forms. An American Pope without curia or malice. His Collected Poems makes a big book, better whole, a compendium rather than an addendum of its parts, a book to squirm around in.

Looking down his rearyard vistas he wrote to Santayana, an Old Philosopher In Rome:

"On the threshold of heaven, the figures in the street
Become the figures of heaven, the majestic movement
Of men growing small in the distances of space,
Singing, with smaller and still smaller sound,
Unintelligible absolution and an end— . . .

Total grandeur of a total edifice,

Chosen by an inquisitor of structures. . ."

And the book ends, echoing its vision, "like

A new knowledge of reality."

SMALL HOUSE—BURDETTE KEELAND, JR.

(Continued from Page 29)

The exterior walls of the bedrooms are almost completely of glass, with the master bedroom having floor to ceiling glass sliding doors.

The family room and kitchen are separated by a work unit counter. This counter is a 9½' working island completely equipped with General Electric builtins including dishwasher, range and oven, disposal, automatic washer and dryer and sink.

The walls throughout the house are of brick, glass and asbestos. The house is completely fireproof. All interior brick walls are painted bright blues, yellows and reds. The exterior red brick walls were left natural, with steel being painted white.

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. *No service or placement fee is charged to artists, architects, designers, or companies.*

J.O.B. is in two parts:

- I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.
- II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

I. OPENINGS WITH COMPANIES

A. ARCHITECT: Engineering firm desires experienced, registered architect to associate with them. Earning potential of \$12,000 or more. Must be willing to locate in Alaska.

B. ARCHITECT: Progressive, southern Florida office desires graduate, registered architect with minimum of 3 yrs. experience. Design ability and personality important. Advancement opportunity for responsible person.

C. ARCHITECT: Well-established eastern Pennsylvania architectural firm desires young architectural design graduate with 2 yrs. office practice. Excellent junior partnership possibilities for ambitious and energetic person. Practice will include all phases, in medium-sized office handling \$10,000 to \$2,000,000 classes of contemporary work.

D. ARCHITECTURAL DESIGNER: Position open for top architectural designer, experienced in commercial work, store fronts, store interiors and fixture work, with firm having large practice on West Coast. Excellent opportunity to grow with expanding organization. Location

Los Angeles area. Give full information as to experience, starting salary, availability and age. Replies confidential.

E. ARCHITECTURAL DRAFTSMAN: Large national corporation located in Boston seeks experienced male architectural draftsman for full-time position in small department. Salary commensurate with experience.

F. ARCHITECTURAL DRAFTSMAN: (DESIGN AND/OR ENGINEERING):

Experienced man wanted for small expanding office doing contemporary work in Georgia. Backlog includes residences, office buildings, schools, commercial buildings, motels etc. Permanent position for right man. Send snapshot and full qualification sheet covering experience, samples, references, salary expected, availability. Bernard A. Webb, Jr., 763 Pine Street, Macon, Georgia.

G. ARCHITECTURAL DRAFTSMEN: McIver, Hess and Haugsjaa, A.I.A. (603 Strain Building, Great Falls, Montana) needs two architectural draftsman. Opportunity for advancement in medium-sized office doing quality contemporary work on variety of projects. Pleasant working conditions. Prefers men with design, detailing and engineering capabilities. Give education, experience.

H. CLOCK AND TIMER DESIGNER: New England manufacturer invites application from recent graduates of industrial design school for apprenticeship or junior staff design position.

I. COMPANY PRODUCT DESIGNER: Boston plastics molding manufacturer seeks imaginative product designer with strong mechanical background, practical attitude, at least several years experience in molded plastics industry, to serve on staff as full-time product development director. Salary adequate to attract right man.

J. CRAFTS DIRECTOR: Openings with the Army's recreation program in U. S. and overseas. Basic requirements: female, single; male, single preferred; age 24-40; U. S. citizenship; graduate of accredited college or professional school; arts and crafts major; proficiency in basic principles of design and their application to ceramics, graphic arts, metalcraft, photography, woodwork, etc.; full-time professional experience and demonstrated ability to assume administrative responsibility and supervise personnel; \$4080 to \$5440 per annum (based on education and experience).

K. CRAFTSMEN: Small gift shop in year-round resort area is interested in purchasing fine quality crafts and small objects of art. Address: The Tourist Trap, Franconia, N. H.

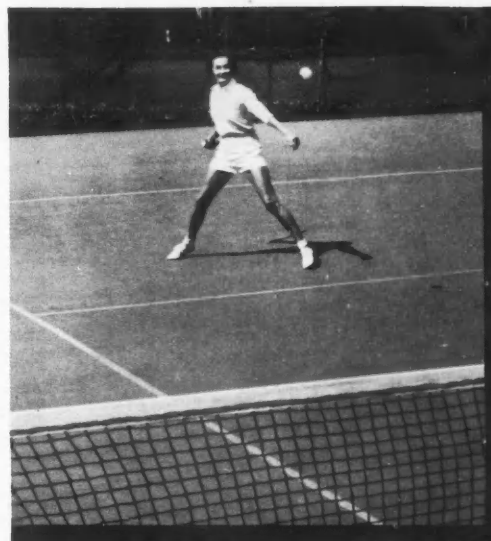
L. DESIGNERS OF MACHINERY: The Institute of Contemporary Art (138 Newbury St., Boston 16) will consider purchasing, at cost, photographs or slides (2" x 2" color, "before and after," preferred) of new or redesigned machinery of any type. The collection thus made will be available on loan to any contributing designer. Inquiries are invited. (Address: Editor, Machine Design Slide Collection.)

M. EXHIBITION CONSTRUCTION WORKERS: Museum Branch of National Park Service has two positions open in Government exhibits studio, Washington, D. C. Address inquiries to Director, National Park Service, Washington 25, D. C.

1. *Exhibit Construction Worker:* GS-7 position for recent art school graduates with varied skills, to assist others in design, construction and installation of displays for variety of Gov't. museums throughout the U.S. Thorough knowledge of two and three-dimensional design principles and good color sense are necessary to insure attractive, well-built interpretive exhibits.
2. *Exhibit Construction Specialist:* GS-9 position for art school graduate with minimum 2 yrs. experience in exhibit design, museum preparation or commercial art. Should be able to participate in a variety of design and construction problems including two and three-dimensional display and scale models. Thorough knowledge of shop tools, artist's materials, and drafting equipment necessary. Position requires working alone or with others, occasional supervision of others.

N. EXHIBITS WORKERS: For museum. Demonstrated competence in painting, sculpting, exhibits layout and design. Qualifying experience includes preservation, preparation and mounting of exhibits specimens; cartographic, architectural or engineering experience; crafts such as carpentry, mechanics, sheet metal, molding, painting etc.; drafting and illustrating; interior decoration. Any combination of above will be considered. Starting salary \$3670 a year.

O. FLOOR COVERING DESIGNER: New England manufacturer of soft-surface floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall coverings, or floor coverings and willing to visit factory periodically with design material, should apply.



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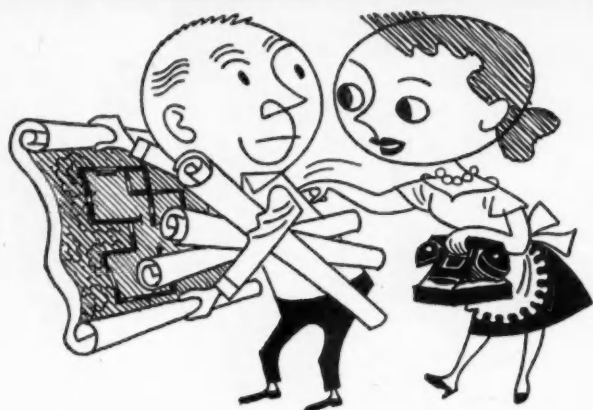
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P. FURNITURE DESIGNER Large New England manufacturer of decorated vinyl sheeting wants young furniture designer for full-time staff employment at plant. To assist in developing new furniture uniquely suited to plastic upholstery.

Q. FURNITURE DESIGNERS: For permanent positions with the Design Center, Boca Raton, Florida.

1. *Furniture Designer—experienced:* Must be creative and flexible in ideas, able to sketch well in perspective. Detailing ability desirable. Salary commensurate with experience and qualifications. Good working conditions.
2. *Furniture Designer—trainee:* Recent art or design school graduate, who can sketch well in perspective and is desirous of gaining practical experience in active furniture design office. Moderate starting salary.

R. GRAPHIC DESIGNERS: Large, well-established publishing company in Boston area seeks experienced male or female artists for full-time staff positions in attractive studio in new building, for varied types of decorative graphic design.

S. GREETING CARD ARTIST: New England manufacturer of greeting cards wishes to develop free-lance design sources. Two-dimensional designers wishing to qualify should apply to Editor, J. O. B.

T. HEAD DESIGNER: Fine fashion store in Southwest seeks versatile designer with creative imagination and fashion flair qualified to do gift packaging, textile designs, ceramic designs and designs for window decor. Salary range \$7,000-\$10,000.

U. INSTRUCTOR IN DESIGN: Florida art school needs experienced instructor in design and silk-screen-printing, beginning mid-October, 1955, until June, 1956, who can teach basic design, transparent water color techniques, photographic reproduction on paper and fabric, complete silk-screen-printing process and hand-painting on fabric.

V. METAL GIFTWARE DESIGN CONSULTANT: Rhode Island company seeks part-time industrial designer for metal giftware items, including enameling. Must be practical, inventive, ingenious, willing to appreciate production and cost limitations. Continuity and growth probabilities.

W. PACKAGE DESIGNER: Immediate opening available for experienced staff designer with national folding carton manufacturer in Phila. area. Must be extremely creative with an excellent background of lettering and design. Knowledge of merchandising desirable. Salary commensurate with background and ability.

X. PRODUCT DESIGNER: Leading mass-producing glass manufacturer, with design offices in New York City, wants product designer for immediate full-time staff position.

Y. PRODUCT DESIGNER, LIGHTING: Company over 50 years old, recognized leader; national recognition for product design; manufacturers principally lighting fixtures for residential and commercial use and portable lamps and fluorescent fixtures for residential use. Seeks young man with several years experience in industry. Because company's activities have expanded rapidly in last five years, it offers excellent opportunity.

Z. RADIO-TV: Large, well-established manufacturer with company design studio has openings for junior designers with experience in graphics, packaging, furniture, radio and TV.

Aa. SCULPTORS: Leading manufacturer of cemetery memorials and tombstones seeks for full-time staff employment, in northeastern area, several young male sculptors of unusual talent and proven ability, age 25-35, for plaster model-making and stone sculpture. Salary commensurate with background and experience.

Bb. TEACHERS, INDUSTRIAL DESIGN: University in northeastern area has two permanent openings for qualified persons with design, architecture or engineering education, background and experience in design field. Teaching duties will fit individual interests and qualifications; salary commensurate with experience, etc.

Cc. WALLPAPER DESIGNER: New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ARCHITECT: Yale Graduate. Diversified experience U. S. and

abroad. Presently associated with progressive firm in New England. Desires junior partnership or associateship with architect practising in northeastern area. Male, age 32.

B. ART DIRECTOR-PRODUCTION MANAGER: 6½ yrs. experience in advertising agencies; layouts and typography. Extensive knowledge of printing and engraving processes. Desires position in New England. Male, age 30, married.

C. ART INSTRUCTOR-COMMERCIAL ART SPECIALIST: Desires arts and crafts teaching or art work. Experience: art work (designs, window display, exhibit planning, etc.) at Nadeau Handskill Looms, Inc., Woonsocket, R. I. Studied art at Studio Angelico, Adrian, Mich., 1951-52. Pauline Ming-Hung Cheng, 236 Gardiners Ave., Levittown, L. I. Female, age 27.

D. ART INSTRUCTOR-COMMERCIAL ART SPECIALIST: Desires commercial art work or teaching of art. Experience: art teacher, 1954-55. B.F.A. (Painting) R. I. School of Design. Mimi Nai-Zing Chang, 32 Fan-euil Place, New Rochelle, N. Y. Female, age 23.

E. ARTIST DESIGNER: 10 yrs. experience in fashion advertising, magazine layout and book design. European background. Desires position with magazine, publisher or advertising agency. Prefers N. Y. or California. Male, age 31, single.

F. ARTIST, EDITORIAL: Honor graduate Pratt Institute Art School, 1954. Asst. editor of house organ, national magazine; experience: layout, letterpress, copy, type. Desires job in the West, combining art and editorial. Female, age 23.

G. ARTIST, FURNITURE AND INTERIORS: Art training Cincinnati Art Academy and Art Students' League. Knowledge of home furnishings and interior decorating. Experienced in creating settings for catalogs, magazines, booklets and advertisements. Desires compensation on permanent or retainer basis. Female.

H. CREATIVE DESIGNER-SALESMAN: Designer with sales ability. 16 yrs. as artist, product designer and stylist. 6 yrs. with plastic manufacturing company of fabricated and moulded parts. Good mechanical background. Can handle detailing, drafting and tool design. Prefers Boston area. Male, age 34, married.

I. DECORATOR-STYLIST: Graduate of N. Y. School of Interior Design. 10 yrs. top decorating experience. Desires position with California manufacturer or architectural firm. Female, age 35, single.

J. DESIGNER, GIFT WRAP, GREETING CARDS: 6 yrs. experience as staff artist and free-lance. Would like free-lance design assignments, no working drawings. Female, married.

K. DIRECTOR FOR ARTS AND CRAFTS STUDIO-TEACHER: Swedish national, at present residing in New Zealand. Specialty is wood carving. Experience: teaching in Swedish schools, adult education work, youth work, lecturing, exhibitions, design. Desires position as managing director for arts and crafts studio or as college teacher on West Coast or in Hawaii. Male, age 48, married.

L. DIRECTOR OF DESIGN: B.S. Mechanical Engineering, Purdue Univ., 1943; B.S. Product Design, Illinois Tech., 1951. Executive experience, administrative ability, capable of taking full responsibility of department to produce practical and attractive products. Male, age 33, single.

M. DIRECTOR OF PRINTING DESIGN AND PRODUCTION: A.B. Science, 1937; art training at Corcoran Art School and Pratt Institute. Experienced in design and production of books, magazines, company publications. Author and lecturer. Desires permanent position as member of active industrial organization. Male.

N. DISPLAY DESIGNER: 2 yrs. Carnegie Tech., 3 yrs. Institute of Design. 4 yrs. experience P.O.S. display designer. Basically an idea man, following through from conception to production model. Has comprehensive portfolio. Prefers N. Y. area. Male, age 28, single.

O. FURNITURE AND INTERIOR DESIGNER: Graduate, Pratt Institute, 1950; B.F.A., 1952. 4 yrs. experience decorating, buying, comparison shopping, furniture designing, sketching, detailing, preparation, design and execution of Grand Rapids market and home furnishing shows, and selling. Knowledge of wood and metal construction. Special interest in storage areas. Prefers Los Angeles area. Female, age 24, married.

P. INDUSTRIAL DESIGNER: Carnegie Institute of Technology, B.F.A. in Industrial Design, 1948. Extensive experience in product styling and development. Strong mechanical and inventive background; knowledge of materials and processes. Can handle all phases from idea to production. Desires responsible position with manufacturer. Male, age 35, single.

1955 CHRISTMAS OFFER

For your holiday gift orders the magazine *ARTS & ARCHITECTURE* offers a **FREE** one year subscription, or extension, for every group of three gift subscriptions at the special price of \$4.00 each. Regular rates are \$5.00 per year. This special offer expires December 31, 1955.

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Q. INDUSTRIAL DESIGNER: Graduate, Pratt Institute, 1947. 9 yrs. experience in product design development, including furniture, jewelry, glass, textiles, plastics. Commercial and residential interiors, color coordination, advertising design. Aware of production problems involved in product design. Full knowledge of all art media, materials and processes. Capable of all phases from creative design to manufactured product. Seeks free-lance work in two or three-dimensional design. Male, age 32, married.

R. INDUSTRIAL DESIGNER: R. I. School of Design, B.F.A., 1955. Seeks starting full-time design position with business or manufacturing concern; especially interested in jewelry, packaging, accessories, glass, silver and light appliances. Modest drafting experience. Prefers New England area, but willing to relocate. Female, age 22, single.

S. INDUSTRIAL: Liberal arts degree; B.F.A. in Industrial Design, 1952. 3 yrs. experience in packaging large-scale data-processing systems, and with exhibit manufacturer. Seeks staff position with quantity manufacturer where product appearance is important. Male, age 30, married. Willing to relocate.

T. INTERIOR DESIGNER: Honor graduate of interior design, western univ., 1948. 7 yrs. experience as interior designer for architectural firm, designer for interiors firm; 4 yrs. partner in own interior design firm. Residential and large-scale commercial experience; familiar with layout, color and structure. Interested in design problems, research and experimental work. Seeks responsible creative position with design office, preferably in N. Y., San Francisco, Los Angeles or abroad. Female, age 29, single.

U. PRODUCT DESIGNER: 5 yrs. experience with leading manufacturer of fine china; shape and surface design, market testing. Also trained home economist. Desires position as designer of household accessories or equipment. Prefers Chicago area but willing to relocate. Female, single.

V. TEXTILE DESIGNER—STYLIST: Designed successful line for top producer of high fashion fabrics for women's wear and upholstery for automobiles. Thoroughly experience in woven textiles. Complete technical knowledge, European connections, N. Y. market background. Desires full-time connection with producer of quality fabrics. Female, married.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

APPLIANCES

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co., Zeeland, Mich.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic ft. freeze chest and a 30" range. For complete details write Westinghouse Electric Supply Co., Dept. AA, 4601 So. Boyle Ave., Los Angeles 58, Calif.

DECORATIVE ACCESSORIES

(122a) Contemporary Ceramics: Infor-

mation, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(258a) Mosaics. Original, specially designed mosaics, for exterior or interior wall areas. Plaster in wall, hang, or use as room divider panels. Durable, weatherproof. Request free file of ideas and glossy photos of work now available. Bonnie Jean Malcolm, 13228 South Blodgett Ave., Downey, California.

(200a) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, California.

(137a) Contemporary Architectural Pottery: Information, illustrative mat-

ter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, Box 4664 Village Station Los Angeles 24, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs: reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FURNITURE

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawwood, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(257a) Furniture: A new eighteen page brochure contains 30 photographs of John Stuart furniture demonstrating a concept of good design with emphasis on form no less than function. Accompanying descriptions include names of designers, approximate retail prices, dimensions and woods. Available for 25c from John Stuart Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, N. Y.

(169a) Contemporary Furniture: New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include

walnut, hickory, birch, cherry; good design; quality hardware, careful workmanship; data belongs in all files; send 25 cents to cover cost: Dunbar Furniture Company of Indiana, Berne, Ind.

(230a) Contemporary Office Furniture: Newly published illustrated brochure describing contemporary high-style office furniture in CMF quality line. Many examples shown, including such features as solid brass hardware, full-size file drawers fitted for Pendafilex File Folders; wide range of beautiful cabinet woods combined with cigarette-proof micarta tops. Perfect workmanship, finish of this handsome line, combined with moderate price, make it ideal for retail stores, offices, reception room. CMF has recently affiliated with Vista Furniture Company of Anaheim. For full information and complete price list, write to Costa Mesa Furniture Mfg. Co., Dept. AA, 2037 Placentia St., Costa Mesa, California.

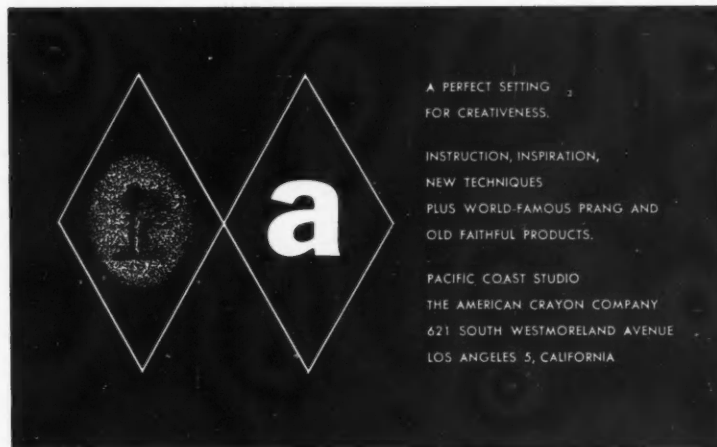
(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 390 Ninth Street, San Francisco 2, California.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(247a) Contemporary home furnishings: A new 1955 illustrated catalogue presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalogue available on re-



quest from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York City 10, New York.

(206a) Mogensen/Combs of Brentwood Village, 11708 Barrington Court, West Los Angeles, at Sunset Boulevard, is the place in Southern California for Scandinavian Modern. This handsome shop represents and has stock of Scandinavian furniture, decorative fabrics, floor coverings, lamps and shades, graphic art books, ceramics, greeting cards, wall papers, silver, jewelry, stainless steel, fine china, crystal and pewter. If impossible to visit this shop write for the complete brochure giving details and photographs of the stock. Mogensen/Combs of Brentwood Village, Arizona 7-7202.

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(221a) Italian Marble Table Tops: Rene Brancusi's extraordinary collection of regal marble table tops, imported directly from Italy, is presented in newly published brochure now available. The table tops come in every size, shape and color, elegantly combined with solid brass, wood and wrought iron bases, custom designed or constructed to individual specifications. For further information, write to Rene Brancusi, 996 First Avenue at 55th Street, New York City, or 928 North La Cienega, Los Angeles, California.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for this reference guide to Hanley-Howard, Dept. AA, 8950 Beverly Blvd., Los Angeles 48, Calif.

(241a) "Skylark" designed by Edward Frank, comprising a complete living room series, is one upholstered group introduced by the new subsidiary firm of Pacific Iron Products, The Gordon Stanford Division. The new firm will manufacture fine contemporary upholstered furniture and occasional pieces. For additional information write to The Gordon Stanford Division, Pacific Iron Products, Dept. AA 11930 W. Olympic Blvd., Los Angeles 64, Calif.

(138A) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Feltmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer Prints, Elenbank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(201a) Office Interiors, Wholesale: The West's most complete selection of Office Furniture. Top lines represented: Columbia Steel Files and Desks, Tye Lamp, Wilshire House Royal Metal Chairs, Doten-Duten, etc. Complete coordinated grouping of new Feldman-Selje designs of Executive Secretarial, Receptionist Office Furniture finished in walnut and Zolatone. Spacious showroom (9000 square feet). Many different styles of accessories and erecting fabrics for office decor. Free catalog on request. Office Interiors, 8751 Beverly Blvd., Los Angeles, California.

HEATING, AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly installed, economical to use. Separate switches for fan and heat, neon working indicator light. Lower grille forces warm air downward creating less heat waste. Fan action induces constant air flow over resistance coils, preventing oxidation and deterioration through red glow. Choice of handsome finishes in bronze, white enamel or stainless steel. Write to Thermador Electrical Mfg. Company, Los Angeles 22, Calif.

(233a) Pryne Blo-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 N. Towne Ave., Pomona, California.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29-3/8" x 9 3/8"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heat-are electrical space heaters; wall-at-

tachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

(956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

LANDSCAPING

(239a) Specimen plants, tropicals, containers available at Van Herrick's, merit specified for landscaping of CSHouse No. 17. Consultation and fully qualified service. Send for information on plant care.—Van Herrick's, 10150 National Blvd., Los Angeles, California.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(253a) Television Lighting Catalogue No. 4 is a result of research and development to meet Television's lighting needs. Contents include base lights, spotlights, striplights, beamlights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fiberglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(z7a) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(246a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and accessories required for entertainment productions. Contents include information on stage layouts, spotlights, floodlights, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 West 43rd St., New York 36, New York.

(253a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk,

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and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

✓(375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(234a) Multi-Plex: Recently introduced by Leadlight Fixture Company. Multi-Plex is a complete series of fully enclosed modular slow-brightness light-diffusing units. As described in new catalog, this handsome line features Plexiglas diffusing drop-panels, uniform diffusion and efficient distribution. By combining units in various patterns, unlimited range of designs for any existing or new ceiling is possible. Catalog also describes material and make-up, high-reflectance finish and easy installation of luminaries. For detailed information, write to Leadlight Fixture Co., Dept. AA, 10222 Pearmain St., Oakland, Calif.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—Honeylite. Made from high purity aluminum foil by special "Hexcel" process, Honeylite is now available in various cell sizes. Information describes exceptional acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass, plastic or louvers is noted and its fireproof and concealing qualities listed. For complete, illustrated information, write to John P. Schafer, Hexcel Products Co., Dept. AA, 951 61st Street, Oakland 8, California.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

✓(238a) The Safe-O-Matic swimming pool cover keeps pool clean, conserves pool temperature, guarantees safety. Four roll carriers support aluminum rails to which heavy aluminum tubing is hinged. Outer cover is of heavy deck canvas impervious to flame and water. An enclosed electric reduction motor ¼ H.P. powers the cover which fold back in 35 seconds. Sun-drying and service deck (optional) includes service bar, will conceal cover. Write for brochure Safe-O-Matic Mfg. Co. Dept. AA, 33 St. Joseph Street, Arcadia, Calif.

(215a) Reflector Hardware Corp. announces new 55-S SPACEMASTER Catalog. Contains 128 pages, over 650 illustrations of most advanced merchandising equipment on market. Includes: Wall Sections, Counter Set-ups, Island Units, Signing Equipment, Shelving, Splicing and Binning Equipment. Most complete merchandising equipment catalog printed. Available from the Reflector Hardware Corporation, Western Ave. at 22nd Place, Chicago 8, Illinois or 225 West 34th St., N. Y. 1, N. Y.

●(116a) Packaged Chimneys: Information Van-Packer packaged chimneys: economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merited specified CSHouse 1952.—Van-Packer

Corporation, 209 South La Salle St., Dept. AA, Chicago 3, Illinois

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best Park Avenue, New York 17, N. Y. sources, belong in all files.—Revere Copper and Brass Incorporated, 230

PAINTS, SURFACE TREATMENT

(228a) Mosaic Western Color Catalog —In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 8-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hollywood 4-8238.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

✓(254a) Asphaltic Products: for tile setting, industrial roofing, protective coatings for walls, roofs and pressure vessels. Emulsions for surfacing roads, parking and recreation areas. Laykold, designed for tennis court construction,

is Merit Specified for Case Study House No. 17. For brochure write to American Bitumuls and Asphalt Co., 200 Bush St., San Francisco 4, Calif.

✓(251a) Concrete emulsions: Red Label Suconem minimizes efflorescence, has proved an effective water-bar. Merit specified for Case Study House No. 17. For complete information write Super Concrete Emulsions Limited Dept. AA, 1372 E. 15th St., Los Angeles, Calif.

(179a) Plexolite-fiberglass reinforced-translucent sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design and interior office design. Technical data on Plexolite together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Plexolite accessories for easy installation.—Plexolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, Calif.

(195a) Corrulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens. Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

(929) Architectural Porcelain Veneer: Brochure well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all designs shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, California.

(117h) Vinyl Cork Tile: Completely revised catalog now offered giving detailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison table of results numerous tests, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 So. Flower St., Los Angeles 17, California.

(227a) Mikro-Sized Tile—Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls and integral corners. Spacing lugs on two edges only—twice the size of regular lugs—providing standard 3/64 inch joints. Time saved by elimination of shimming, sanding, juggling as tiles are uniform in size. For detailed information, write to Mr. Allan Paul, Adv. Mgr., Gladding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles, Calif.

(107h) Tropi-tile: Unusual acoustical tile, unique in texture, beauty and de-

sign. Fiberglass backing for noise absorption dramatically camouflaged by the strength and beauty of handsome woven wood surfacing. Can be made to harmonize with any type decor specified and all convention methods of application apply. A development of Tropi-craft of San Francisco, 14 Sherwood Pl., San Francisco 3, Calif.

(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. LaSalle St., Chicago 3, Illinois.

(196a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, striated front surface, "sure-grip" diamond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 1025 N. Sycamore, Los Angeles 38, Calif.

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Peter R. Jessness, Dept. AA, Gelvatex Coatings Corp., 1250 Wilshire Blvd., Los Angeles 17, California.

(193a) Simpson Fissured Tile: New incombustible addition to complete line acoustical products. From special type rock re-formed into highly absorbent rock wool. Results in natural fissures, different on each tile unit. White finish for high light reflection, may be repainted without loss of high acoustical efficiency. Simpson Logging Company, 1065 Stuart Bldg., Seattle 1, Wash.

(924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(162a) Zolatone Process: Information on new revolutionary painting system;

true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 E. 15th St., Los Angeles 23.

ROOFING

✓(146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

✓(223a) Built-up Roofs—Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of water-proofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products illustrated. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, Calif.

SASH, DOORS AND WINDOWS

✓(212a) Glide Aluminum Sliding Windows: Complete Glide brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Glide Windows, Inc., 7463 Varna Ave., No. Hollywood, Calif.

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modern-fold Doors Inc., 3836 E. Foothill Blvd., Pasadena 8, California.

(244a) Graphically illustrating the uses, sizes and types of steel-framed sliding glass doors is a new 12-page catalog issued by Arcadia Metal Products. Cover of the catalog features a full-color photograph of a Connecticut residence with installation of Arcadia doors. Also shown are uses of the products for exterior walls in a school, hospital, low-cost development house, luxury residence and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for the most popular Arcadia door sizes, rough opening sizes and shipping weights of the product. Pro-



Vista's 10 new bedroom pieces have colorful panels framed in black wrought iron. Burn and mar-resistant tops ... in black, white and 5 decorator colors. All Vista living, dining and bedroom groups are design-coordinated for decorating freedom. Qualified requests on your letterhead are invited for the new Catalog Twenty.

Vista Furniture Company, 1040 North Olive, Anaheim 3, California

fusely illustrated, the catalog contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia Metal Products, Catalog 1955-13, P.O. Box 657, Arcadia, Calif.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions. Frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground. Stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame. Bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes; special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., So. San Francisco, Calif.

(235a) Capri Sliding Glass Doors: A noteworthy advance in building field is new construction of Capri Sliding Glass Doors, making possible comparable costs to window or wall installation. Can be installed into rough opening similar to standard window or door frames. Newly available information describes basic unit as providing choice of combination of anodized aluminum styles and fine grain ash top and bottom rails, or anodized aluminum rails (both being interchangeable). Developed especially for residential building; equally adaptable for housing projects, custom homes, remodeling construction. For further information write to T. V. Walker & Son, Inc., Dept. AA, P.O. Box 547, Burbank, Calif.

(113h) Plywoods and Doors: Handsome catalog of great variety woods used in manufacture of Malarkey Plywood and Doors. Richly colored photographs illustrate various finishes, uses of plywood. Specifications and finishing suggestions for doors and plywoods included. Complete listing, explanations different grades. Catalog presented by

Malarkey Plywoods, M. & M. Wood Working Co., 2301 N. Columbia Blvd., Portland, Oregon.

(109h) Twindow, the Window with the Built-In Insulation: New brochure containing dimensions, specifications, installation information for double-glazed insulating units. Year-round feature reducing heat loss and heat gain during and condensation protection chart. Offered by Glass Advertising Dept., Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania.

(242a) Alumi-door Wide Span Closure: An all-aluminum industrial door that can span up to 60' without posts or mullions. It has a fabricated weight of 1 lb. per sq. ft. permitting easy manual operation. No warp or sag. Advantages are reduction of wear on moving parts, no stress transmitted to building. Basic types include roll-in, partial and full canopy, split and full sliding. Factory installed or shipped knocked down for easy assembly and installation. Detailed 12 page catalog available. Write to: Stevens Sales Co. Dept. AA, 40 Atlantic Ave., Long Beach 2, Calif.

(217a) New aluminum sliding glass doors: Complete literature and information now available on Ador's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

(236a) Arislide Aluminum Sliding Windows: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weather-stripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure c/o Michel & Pfeffer Iron Works, Inc., Dept. AA, 212 Shaw Road, So. San Francisco, Calif.

(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal

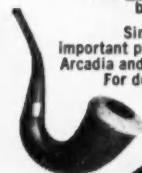
(356) Doors, Combination Screen-Sash; Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

(210a) Soulé Aluminum Windows; Series 900: From West's most modern aluminizing plant, Soulé's new alumi-

elementary...



Glazing still takes time, but with Arcadia's new Interchangeable Moulding Strips it takes far less than by other methods. Now, any Arcadia aluminum door can be glazed with either 1/4" plate or 1" insulating glass just by choosing the proper moulding strips. Takes no screws, special tools or skills. Strips snap easily in place, save glazier's time. And that saves installation costs, boosts profits on every job.



Simplified glazing is just one important point of difference between Arcadia and other sliding glass doors. For details on Arcadia steel and aluminum doors, see the Yellow Pages under "DOORS, Sliding."



ARCADIA METAL PRODUCTS • ARCADIA, CALIF.
Distributors in Canada, Puerto Rico, and throughout the United States. National Member Producers' Council, Inc., and National Association of Home Builders.

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sliding glass doors
Help build a better America...
See an architect

num windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; 3/4" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

SOUND CONDITIONING

(263a) Acoustical Systems: Non-exposed accessible suspension system for acoustical tile. Flexible, easily installed, low-cost maintenance. Brochure contains specifications, drawings may be obtained from Accesso Systems, Inc., 4615-8th Avenue N.W. Seattle 7, Washington.

SPECIALTIES

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass em-

bedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 8030 W. 3rd St., Los Angeles, Calif.

(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

(261a) Tempera Product: Descriptive literature on new tempera product now available. Kit form includes formulas and 2 color wheel, charts for perfect mixing and matching. Refill bottles obtainable. Write Code Color Co., 2814 Dunleer Place, Los Angeles 64.

(262a) Layout Tapes: Fully illustrated booklet, "Layout Tapes for Industrial Planning" details correct procedures for transparent and opaque plant layouts. With price list, order form for 75 tapes including structural and material conveyor symbols. Write to Labelon Tape Co., Inc., 450 Atlantic Ave., Rochester 9, New York.

(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—T.R. Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

(240a) Anthony Bros. pools introduce easy-to-operate rust-proof filter system, with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, Calif.

(204a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every door throughout the home; suitable for contemporary offices, commercial buildings. Features: 5-precision-matched parts for easy installation; dual locking exterior locksets—simplified cylinder reversing—may be reversed for left or right-handed doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write to Wm. T. Thomas, Dept. AA,

Kwikset Sales and Service Company, Anaheim, California.

STRUCTURAL MATERIALS

207A—Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hard-board product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(243a) A new 1955 four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.

—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

(245a) Switzer Panel. A lightweight concrete building unit—10 ft. long, 2 ft. wide, 6 in. thick. For residential, commercial, industrial construction. May be cut to desired lengths before delivery for wall heights, door and window openings. Each unit is cored to accommodate reinforcing steel and grout and to carry utilities. Walls and partitions erected in one operation. Approved by Uniform Building Code; accepted for FHA mortgage insurance. For illustrated brochure, write to Richard R. Branstetter, Dept. AA, Switzer Panel Corporation, 3464 E. Foothill Blvd., Pasadena 8, Calif.

(232a) Unique 16-split-page full-color booklet: Features new fir panel doors recently introduced, including louvre doors, Dutch doors, entrance doors. Also presented are 45 decorating ideas concerning every door in the house. These 1955 fir doors are characterized by design advances comparable to shifting styles in residential and commercial architecture. Their classic proportions and dramatic shadow accents are designed to complement the modern home design. The booklet may be obtained by writing Fir Door Institute, Dept. AA, Tacoma 2, Washington.

(225a) Kaiser Aluminum. for Product Design & Manufacture—A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.



DID YOU MISS THE
CHRISTMAS OFFER



TURN TO
PAGE 33



New Irwin Memorial Blood Bank, San Francisco.
 Architect: William Gladstone Merchant
 Contractors: Lindgren & Swinerton, Inc.

TRULY THE ARCHITECT'S WINDOW

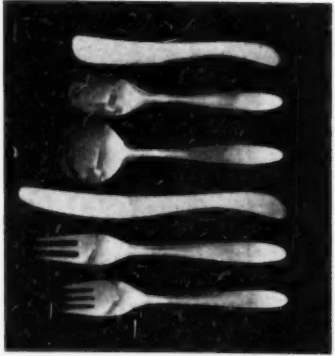
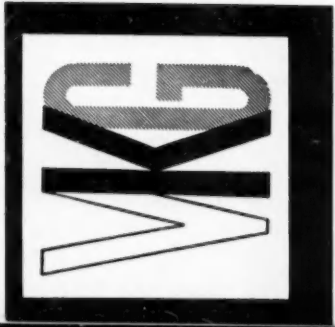
The new Soulé Series 900 Aluminum Window includes every quality feature architects ask for. Tubular ventilator sections give greater rigidity and strength, permit larger areas of glass. Snap on glazing beads achieve a modern, all-aluminum window. And exclusive putty lock gives neater, weathertight putty glaze. All Series 900 windows are Alumilite finished in our new alumiliting plant. This finish imparts a satiny smooth surface that is attractive to the eye and pleasing to the touch. Alumilite protects the surface of the window from corrosion, makes maintenance a simple matter of washing with mild soap and water. With Soulé Alumilite finish windows stay new-looking longer!

SOULÉ STEEL COMPANY

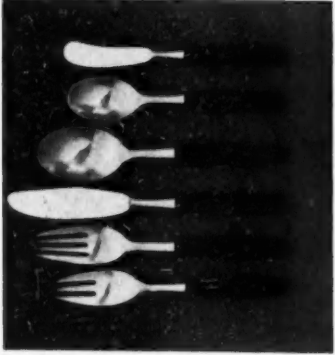
SAN FRANCISCO, 1750 Army Street • LOS ANGELES, 6200 Wilmington Avenue
 FRESNO, 850 R Street • PORTLAND, 2630 N.W. St. Helens Road
 SEATTLE, 4100 W. Marginal Way • SPOKANE, 725 Realty Building
 PHOENIX, 511 E. Roosevelt Street • SAN JOSE, 460 Park Avenue
 SALT LAKE CITY, 220 Greyhound Building

Soulé

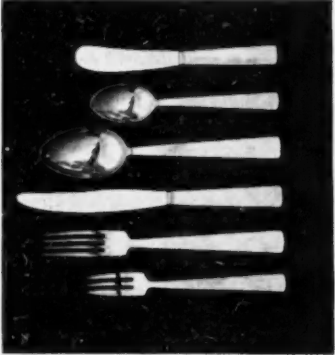
LEADER IN METAL WINDOWS



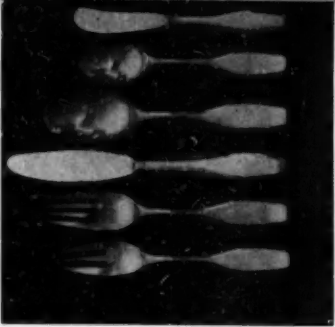
Design One 6.80; b.s.—1.20



Kongo 12.00; b.s.—1.75

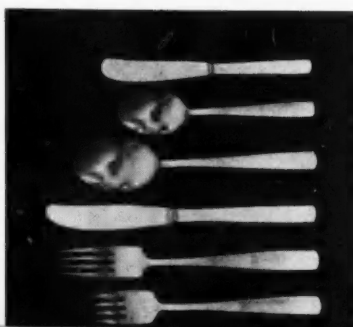


Milano 8.95; b.s.—2.00

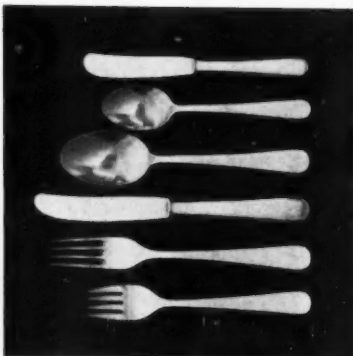


Fairwind 7.50; b.s.—1.00

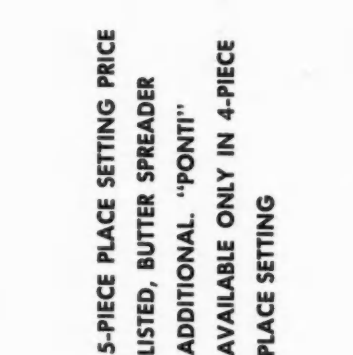
PRESENTING . . .
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CHARACTERIZED BY FINE
CRAFTSMANSHIP AND BEAUTY
OF CONTEMPORARY DESIGN



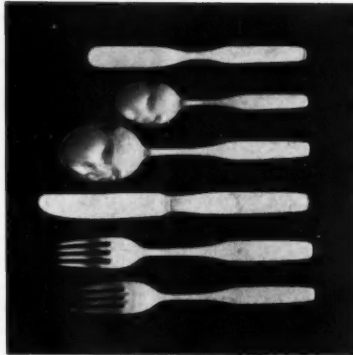
Facette 6.70; b.s.—1.30



Thora 6.70; b.s.—1.30



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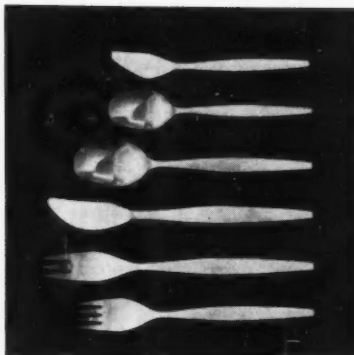
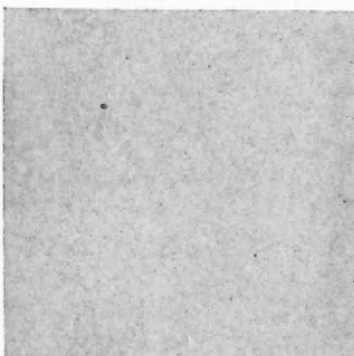
Form 8.50; b.s.—1.00



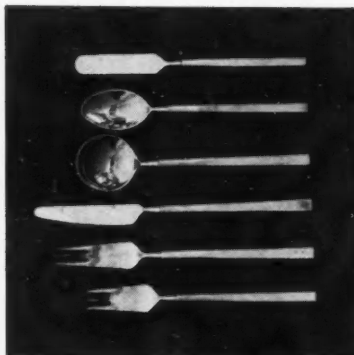
Sola 5.60; b.s.—1.00



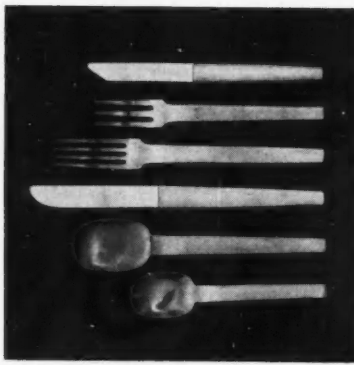
Contempo 6.50; b.s.—1.10



Focus 8.95; b.s.—1.80

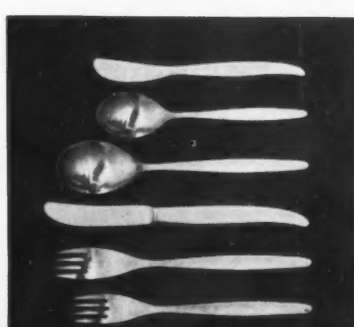


Obelisk 11.65; b.s.—2.10

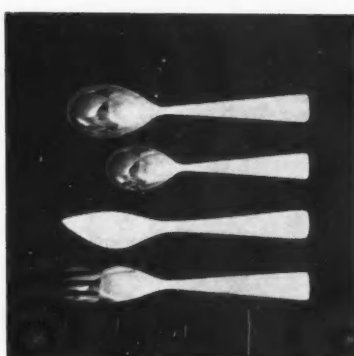


Bordelon 9.75; b.s.—2.75

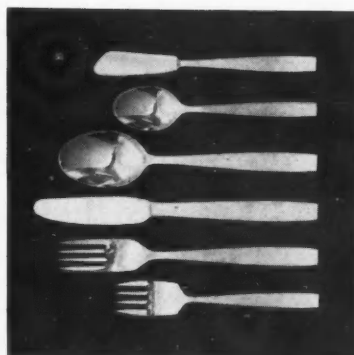
SERVING PIECES AVAILABLE IN
MOST PATTERNS PICTURED.
ALL ITEMS AVAILABLE
IN OPEN STOCK



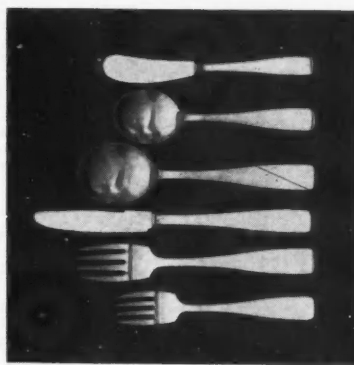
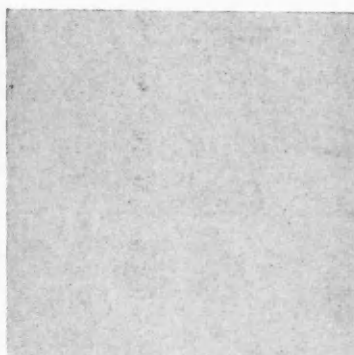
Laurel 7.75; b.s.—1.00



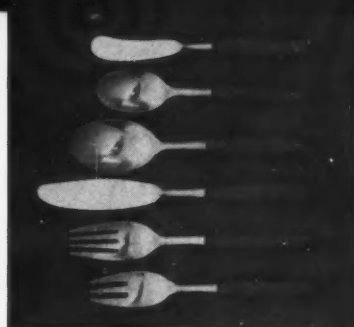
Ponti 8.75; (4 pieces)



Vienna Modern 6.00; b.s.—1.00



Centa 11.25; b.s.—3.50



Fjord 11.20; b.s.—1.60

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